

ANTIQUITY

EXPLAINED,

And REPRESENTED in

SCULPTURES,

BY THE

Learned Father *MONTFAUCON*.

Translated into *English* by

DAVID HUMPHREYS, M.A.

And Fellow of *Trinity-College* in *Cambridge*.

VOLUME *the* SECOND.

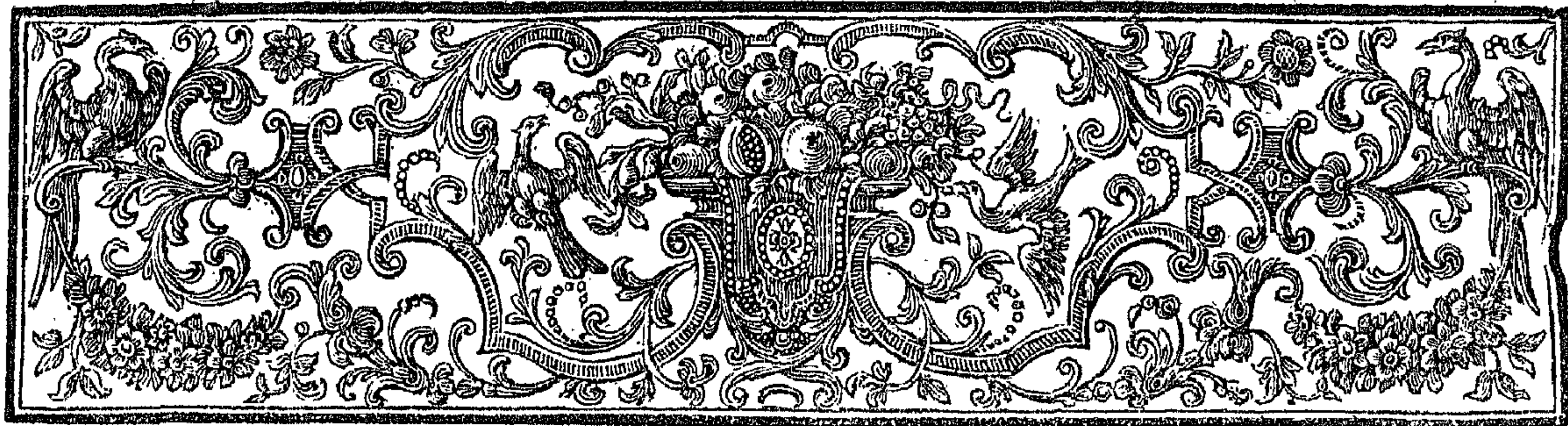
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B O O K I.

The Priests and Ministers of Religion among the *Greeks and Romans.*

C H A P. I.

I. Concerning the Priests of the Greeks, and those who had a Right to sacrifice. II. The Laws of the Priests at Athens. III. The Priests of other Countries in Greece. IV. Of the subordinate Ministers at Athens, called Parasiti and Ceryces.



AFTER having spoken of the Gods of the *Greeks* and *Romans*, and of all the ways of representing them, we come now to describe the Worship that was paid them, which we shall do in this Method; we shall treat of the Ministers of this Worship in the first Place; after them shall come the Temples, Oratories, Altars; afterwards all the Vessels and Instruments made use of in the several Acts of Religion. The Sacrifices

will take up a good part of this Volume. The Feasts of the *Greeks* and *Romans* shall come next. The Vows and Oblations, the Oracles, *Præstigia*, and Omens, shall conclude this Part.

I. There has scarce been any Nation that has not had Priests. They have always been look'd upon as Mediators between God and Men. The true Religion has always had her Priests from the beginning of the World. This is certain, and can be contested by none. It is not so easy to say, to whom belong'd the right of Sacrificing, before the Law given to the *Hebrews* fixt it to a Tribe, out of which the Priests were to be taken, and the Ministers of the Tabernacle, and afterwards of the Temple. Whether none but the Heads of each Family, or whether every particular Man had the right of sacrificing, is not agreed. But this not being our Subject, we shall only say, that the greatest part of the Ceremonies us'd by the Heathens to honour their false Deities, were taken from this ancient lawful Worship of the true God, but with a great deal of Alteration, which the Superstition of different People brought into it.

The *Greeks*, the most polite of all the idolatrous Nations, and almost the only one that had not the Title of Barbarous; this Nation, I say, had its Priests, its Worship, and its Sacrifices. But as all *Greece* was divided into several different States, each of these People had their religious Rites and Ceremonies; all had their Priests, the general Name of whom was *sepo*: but in *Homer's* time we

find the Name *ἀπὸ τῆς* given to *Chryses*, which means, a Man set apart to pray to God. The Priests differ'd from one another, as well in their Functions, as in the particular Names which were given them in different Countries.

Tho' in *Homer's* time there were officiating Priests, as *Chryses*, and several others, yet the Kings, Princes, and Chiefs, executed the same Office. Even the principal among the Domesticks did the same. In the *Odysses* we meet with *Eumæus* the Hog-keeper, or rather the Superintendant over the Keepers, sacrificing to the Gods. Notwithstanding this, the Priesthood was in great honour among them. We see in several Inscriptions, that one of them who was nam'd to preside at the Mysteries and Solemnities, was called βασιλεὺς, the King; and in several Places, Princes and Kings themselves were call'd Priests, as has been very well observ'd by the great Dr. *Potter*, Bishop of *Oxford*, in his excellent Book entitled *Archæologia Græca*.

II. At *Athens* (says the Author of the *Etymologicon*) they examined whether those who were rais'd to the Priesthood, were free from corporal Defects: this Custom seems to have come from the *Jews*, who were order'd to exclude those from the sacerdotal Functions, who had any considerable corporal Blemish, as having but one Eye, being crooked, lame, &c. The *Athenians* required likewise of their Priests, that they should lead pure and chaste Lives: the Pleasures allowed other Men, were forbidden them. The *Hierophantæ* of *Athens*, to preserve their Chastity, made use of some Herbs which extinguish'd Concupiscence. They were however allowed to marry; but second Marriages were forbidden them: this was not a general Custom, either in all Countries, or at all Times. For we meet with Ministers of the Altars of both Sexes married several times. The Priests and Priestesses were oblig'd to give an account of their Administration. This Obligation reach'd their Families likewise, says *Æschines* (in *Ctesiphontem*) as were the Families of the *Eumolpidæ* and the *Ceryces*, and the other holy Families. At *Athens* each God had his sovereign Priest, or his Prince of the Priests; and these had other Ministers under them. *Minerva Polias*, the Patroness of *Athens*, had a Priestess. *Plutarch* (*Moral* 554.) speaks of one *Lyfimache* who executed this Function.

III. The *Pedasians* (says *Herodotus*, in *Clio*) had for their *Minerva* a Priestess whose Beard grew long, when any great Misfortune was coming; this (says he) happen'd three times, and always presag'd some great Calamity.

At *Delphos* there were five Princes of the Priests, and with them Prophets, who pronounced Oracles. At *Opuns* were two sovereign Priests, one of whom was for the Gods above, or of Heaven, who were call'd ἑρμηνεῖς, and the other for the Gods below, or of Hell, call'd καταχθόνιοι. At *Argos* was a Priestess of *Juno*, the great Goddess of the *Argians*. At the time of the *Peloponnesian* War (says *Thucydides*) *Chrysis* executed that Function, and was in the ninth Year of her Priesthood. She lost this Dignity by an unlucky Accident. She put a Lamp between some Chaplets and Crowns, and afterwards went to sleep; the Flame took hold of these Chaplets, and catching some other combustible Things, a great Fire ensued, which burnt the whole Temple. *Chrysis* awoke when there was no Remedy left, and fearing the Punishment, she fled to *Phliuns*. The *Argians*, according to their Laws, elected another Priestess called *Phainis*.

At *Syracuse* says *Cicero* (in *Verrina* 4.) according to their Laws, they chose by Lot the Priest of *Jupiter* every Year. This Priesthood (says he) was of great consideration among them. They elected at first, by Suffrage, three Men of three different Stations, and afterwards they cast Lots upon the three for this Priest. At *Catina* (says the same Author) there were Women and Virgins, who were Priestesses of the Temple of *Ceres*.

IV. The

IV. The subordinate or inferior Ministers at *Athens* were called *Parasiti*, because they had part of the Meat of the Sacrifices. This is plain from an *Athenian* Inscription, in which it is said, that of the two Oxen, or rather the two Bulls which were sacrific'd, one part should be reserv'd for the Games, another part should be given to the Priest, and the third to the *Parasiti*. These *Parasiti* were anciently honour'd; they sat among the chief Magistrates: it was they who collected and chose out the Wheat set apart for the sacred Worship; and from thence came the Name of *Parasiti*, according to some, because σίτος, *Sitos*, signifies Wheat. From that time the Name of *Parasiti* degenerated, and was applied to those Flatterers, who by base and unworthy Means, got themselves entertain'd at the Tables of great Lords and rich People; being ready to do any thing for the sake of their Belly.

Another kind of People who assisted at Sacrifices, were the *Ceryces*, or *Criers*. It is pretended that their Office was the same with that of the *Victimarii* among the *Romans*, who kill'd the Bulls and Victims: but it is agreed likewise, that their chief Duty was what their Name signified, to proclaim things publickly, as well those which were civil, as those that were Sacred.

C H A P. II.

I. The Office of the Neocori was more considerable in the later Ages. II. The Athenian Arcontes exercised the Sacerdotal Functions. III. Who the King and Queen of sacred Things at Athens were. IV. Some Particularities about the Ceryces. V. The Herophantæ at Athens. VI. Various Names of the Priests and Priestesses in several Cities of Greece. VII. The Archpriests and Archpriestesses of the Greeks. VIII. The History and Office of the Pythian of Delphos. IX. The Priests of the Greeks in the later Ages.

I. **T**HE *Neocori* were what we call now Sextons, or Vestry-keepers, whose Business was to adorn the Temples, and to take care of the Utensils, and keep them in good Order. They are often mention'd upon the *Greek Medals*. This Office was in the course of time very considerable. According to *M. Vaillant*, the *Neocori*, at the beginning, had nothing to do but to clean the Temple; afterwards they were advanc'd a Step higher, and had the care of it committed to their Charge. At last they were rais'd to higher Dignities; they sacrificed for the Health of the Emperors, as if honour'd with the Sovereign Priesthood. We meet with *Neocori* with the Title of *Prytanus*, a Name of Authority, and with that of *Agonotheta*, that is, one who gave the Prize at the publick Games. Even whole Cities took the Title of *Neocori*. *Vandale* thinks *Ephesus* was the first that did so, whose Example was follow'd by several other Cities. We find upon Medals, besides the *Ephesian Neocori*, those of *Smyrna*, the *Magnesian*, the *Pergamenian*, the *Pergean*, and others.

II. In the course of Time, we meet with *Archontes* upon Medals, who gloried in the Title of Priests. Such an one was *Xeno*, who was *Archon* in the second Year of *Tiberius*, and under the Consulate of *Drusus*. He is styl'd both *Archon* and Priest, in the fine *Athenian* Inscription which we publish'd in the *Palæographia Græca* (p. 148.) The *Archontes* were therefore the Head-governors, not only in Civil, but likewise in Sacred Affairs, and especially in the Mysteries of

Bacchus, which are represented upon this Marble. This Union of the Magistracy and Priesthood together, is to be seen on other ancient Monuments. However the chief Business of the *Archontes*, who were surnamed *Eponymi*, related to the Magistracy; notwithstanding which, they presided at the great Feasts, and had the first Place at them. From thence it comes, that we find them sometimes honour'd with the Title of Priests. The Historians tell us, that *Hadrian*, and after him *Gallienus* were *Archontes* of *Athens*. *Spon* and *Vandale* place *Drusus* also among the *Archontes*, grounding their Opinion upon an Inscription read wrong. But the Original Inscription is now in M. *Colbert's* Library, and we have represented it in the *Palaographia Græca*, exactly as it is. *Spon* makes *Drusus*, *Archon*, Priest, and Consul, at the same time; and the Inscription tells us, That under the Consulate of *Drusus*, *Xeno* was *Archon* and Priest. The *Athenians* were not the only People who had *Archontes*; several other Cities had theirs likewise, as may be seen in several Authors, Inscriptions, and upon Medals.

III. Upon the same Marble, the Second is the King; he was in reality the second in the Magistracy, and the second of the *Archontes*, who presided at the Mysteries and Sacrifices; his Wife was likewise call'd the Queen. The Origin of this Priesthood was this (says *Demosthenes* in his Oration against *Neæra*.) Anciently at *Athens*, the King executed the Office of the Priest, and the Queen was admitted into the most secret of the Mysteries, that being due to her Quality, as Queen. After *Theseus* had set *Athens* at liberty, and settled a Democracy, the People continued to choose out of the principal Citizens of the best Character, a King for Sacred Things, and made a Law, That his Wife should always be of the City of *Athens*, and a Virgin when he married her, that sacred and divine Things might be administred with all proper Purity and Piety; and that no part of this Law might be alter'd, it was grav'd upon a Stone Pillar: This King presided at the Mysteries (says *Pollux*.) He judg'd the Causes which related to the Violation of Sacred Things. In Cases of Murder, he reported the Affair to the Senate of the *Areopagus*; and laying down his Crown, he sat as a Judge among them. The *Epimeletæ* were Ministers of the Mysteries, under the King, and the *Geratæ* were Women who serv'd at the Mysteries, under the Queen, to the number of fourteen. The King was the second after the *Archon*, as is plain from the Inscription we have just been speaking of.

IV. There are upon the same Marble, two *Ceryces*, or Criers, one of the *Areopagus*, and the other of the *Archon*. And indeed (according to *Athenæus*) it was written upon the Tables, that they must choose two *Ceryces* of the Family of the *Ceryces*. These *Ceryces* were call'd likewise *Hieroceryces*; they serv'd the Queen mention'd above, in the most secret Mysteries. There was (says *Isocrates*) at *Athens*, a Family call'd *Ceryces*, who took their Name from one *Ceryx*, the Son of *Hermes*, or of *Mercury* and *Pandrosa*, the Daughter of *Cecrops*. There is upon the same Inscription a *Liturgus* λῑτουργός. I do not know whether this Name is to be met with any where else. According to the Etymology of the Word, this should be he who offer'd up the publick Supplications and Prayers.

V. The *Hierophantæ* at *Athens* were instituted for the *Eleusinian* Mysteries of the Goddess *Ceres*; notwithstanding which, the King had the right of presiding at them, which he did with his *Epimeletæ*. The *Hierophantæ* were instituted not only for the *Eleusinian* Mysteries, but likewise for those of the great Mother and *Bacchus*. But it is not certain, that this was always a Custom. There were also *Hierophantides*, who were probably the Wives of the *Hierophantæ*, and took care of the Mysteries, as their Husbands did. The *Orgiophantæ*, and the Women call'd *Orgiastæ*, presided at the *Orgies*. They are frequently mentioned in



Boissard



M. de Pièrre



Le Brun



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in Authors. As to the *Daduchus* or *Lampadophorus*, who carried the Torch like our Taper Bearers, we shall speak of him when we come to the Feasts call'd *Daduchia*.

VI. The other Cities and Republicks of *Greece* had also not only Priests, but likewise Priestesses, who generally belong'd to the Goddeses. They had different Names, according to the different Goddeses they serv'd. At *Clazomenæ* the Priestess of *Pallas* was call'd *Hesychia*. That of *Bacchus* was nam'd *Thyas*. In *Crete*, the Priestess of the great Mother was call'd *Melissa*.

VII. We see upon a *Roman Monument* the Figure of *Demetrius*, a *Greek* PLATE I. Arch-Priest, ἀρχιερεὺς, in a sitting Posture. He has Robes on, which would reach to the Ground if he stood up. His Head is cover'd with a kind of Cowl, whose two Ends before, which are two Points, come down upon his Breast. At each Point there are three little Globes. This is best understood by the Figure it self. These Arch-Priests are often express'd in *Greek* by ἀρχιερεὺς upon the Marbles and Medals. There were some of them whose Jurisdiction extended only over one City; others had Authority over a whole Province. Some Inscriptions shew that several of them held the same Dignity in several Cities at the same time. Of these Arch-Priests some were so for Life, others only for five Years. Out of the Number of these were elected in some Cities of *Asia* the *Asiarchæ*, a Dignity which had a great Power join'd to it, and which is often to be met with upon Medals and in Inscriptions. We find likewise the *Bithynarchæ*, *Lyciarchæ*, and *Galatarchæ*. There were likewise Arch-Priestesses, who were over all the other Priestesses. They were generally taken out of People of the first Quality. *Caracylea*, Arch-Priestess of *Ancyra*, in the Reign of the Emperor *Antoninus Pius*, was descended from Kings, probably from *Dejotarus* or *Amyntas*: She was Wife to *Caius Julius Severus*, who was Consul. This is taken from an Inscription that was at *Ancyra*, which we have publish'd in the *Palæographia Græca*, p. 160. The Priestesses were call'd ἱερεῖσσι, and in *Latin*, *Sacerdotes*.

VIII. The *Pythian* of *Delphos* was very famous; the Origin of this kind of Priesthood is reported at length by *Diodorus Siculus*, (lib. 16.) There was at *Delphi* a Gap or Opening in the Earth: A Shepherd perceiving that the Goats who came near it, and look'd into it, fell a leaping and dancing immediately, and made a Noise different from their natural Voice, had a mind to go to it himself; and having look'd into it, he was seiz'd with Enthusiasm, insomuch that he foretold things to come. Upon the News of this Wonder every Body had a mind to go and look in; and all were seiz'd in the same manner with this Spirit of Prophecy, and so predicted to one another their Adventures. But as some of them were so violently seiz'd, that they leap'd and danc'd without ceasing, and were lost in the Precipice; to remedy this, they fixt a Woman to be Prophetess, who alone should perform the Office of delivering the Oracles; and for fear she should fall into that great Hole, as others had done, they built a Machine for her with three Feet, upon which she stood, when she received this Vapour of Enthusiasm, and foretold Things to come: This Machine was what was afterwards call'd the Tripod. At the Beginning it was a young Virgin, who executed the Ministry of the *Pythian*; But it happening once that this *Pythian* was deflower'd by a Man who came to consult the Oracle, to prevent such Disorders, they afterwards order'd Women for this Office who were above fifty Years old. This Woman, whom we exhibit here, taken from a Manuscript of M. *Peyresc*, which is kept in the Library of S. *Victor*, might probably be the *Pythian*. She is leaning upon a great Tripod; which seems to belong to none but this Priestess.

IX. There are some who take for a Priest, and that with Probability, that Man with a Beard, crown'd with Vine-leaves and Bunches of Grapes, which is

a Symbol of a Priest of *Bacchus*. He wears a large Garment over a Tunick. A young Boy, who is perhaps his Son, or another who implores his Interest with the Gods, embraces him, and the Priest puts his Hand upon his Shoulder. Of the two *Greek* Inscriptions which are below, one shews the Name of the Workman, which was *Plocamus*; the other shews probably the Name of the Priest: It runs thus: *Phocio cum Myr*. This last Word seems to be the Beginning of the young Boy's Name. These *Greek* Priests, which we have just given, belong to the later Times, in all Probability, when *Greece* was subject to the *Roman* Empire. We do not meet with many of the old *Greek* Priests upon the Monuments which are come down to our Time; tho' it is probable there might be some of them found upon the Marbles and Inscriptions which are still in *Greece*, where they are making Discoveries every Day.

C H A P. III.

I. The Priests and Priestesses of Cybele among the Greeks and Romans; and the Galli Eunuchs. II. A strange Ceremony of their Initiation. III. The Funerals of the Galli, and their other Ceremonies and Sacrifices. IV. The Galli proved to be Priests. V. Called Impostors and Wizards by prophane Authors, as well as by the Fathers. VI. The Archigalli. VII. Other Priests and Priestesses of Cybele.

I. *CYBELE*, the Mother of the Gods, was honour'd under different Names, *Berecynthia*, *Sipylene*, and *Dindymene*. Under this last Name she had a Temple at *Magnesia*, of which either the Daughter or Wife of *Themistocles* was Priestess. *Strabo* (p. 445.) who reports it, says it was either the one or the other, without determining which of the two: But *Plutarch* (in *Themistoc.*) says it was his Daughter *Mnesiptolemus*. We meet sometimes, as well among the *Greeks* as the *Romans*, with Priestesses of *Cybele*. But they were more usually Eunuchs who executed this Office: They were call'd *Galli*, and took this Name from *Gallus*, a River in *Phrygia*. They were not *Gauls*, as some have thought, but *Phrygians*. The Denomination of *Galli* and *Gauls*, which is equivocal in the *Latin*, is not so in the *Greek* Authors. *Strabo*, *Plutarch*, *Lucian*, and others call the *Galli* Γάλλοι, and the *Gauls* Κέλτοι or Γαλάται. The Institution of the *Galli*, which began in *Phrygia*, spread every where, in *Greece*, *Syria*, *Africa*, and all the *Roman* Empire.

II. The Ceremony us'd in *Syria* at the Reception of the new *Galli* into their Society, is thus describ'd by *Lucian*. After having mention'd the great Feast celebrated in Honour of the *Syrian* Goddess; To this Feast, says he, comes a great Number of People, as well of *Syria* as the neighbouring Countries: All bring with them the Figures and Marks of their Religion. Upon the Days appointed, all this Multitude meets at the Temple; a number of *Galli* are there likewise, and celebrate their Mysteries; they slash their Elbows, and whip one another upon the Back. The Troop about them plays upon the Flute and beats the Drum: Others, seiz'd as it were with Enthusiasm, sing Hymns, which they make *extempore*. All this is acted out of the Temple; and the Troop which does all these things, does not go in. It is upon these Days that they make the *Galli*. This Sound of the Flutes inspires several of the Assistants with a kind of Fury; and then

then the young Man who is to be initiated, throws off his Cloaths, and comes crying aloud into the midst of the Troop, where, according to the Custom establish'd a great many Years ago, he draws a Sword, and makes himself an Eunuch. After this, he runs about the Town, carrying in his Hands the Marks of his Mutilation; then he throws them into an House, and in that House he puts on a Woman's Dress. This Mutilation was perform'd at other Places with the Pieces of a broken *Samian* Pot, says *Pliny*; this Operation must be much more painful.

This long Woman's Dress, which came down to the Ground, was such an one as we have seen in the *Archigallus*, or Priest, exhibited with the Goddess *Cybele* at the Beginning of the first Volume, and in one of the Figures of *Attis*, who accompanies the Goddess riding in one of her Chariots drawn by two Lions.

III. In the same place where *Lucian* relates the Initiation of the *Galli*, he likewise describes their Funerals. When a *Gallus* is dead, his Companions carry him to the Suburbs, and throw the Bier and the Corps of the Deceas'd upon an Heap of Stones. After which they retire, and will not enter into the Temple for seven Days after this Ceremony: If they enter before, it is Sacrilege with them. If any of them saw a dead Corpse, he must not enter all that Day into the Temple, nor the next Day till he had purified himself. The Relations of the dead Person cannot enter till thirty Days after, and then not till their Heads are shav'd. They sacrifice Bulls, Cows, Goats, and Sheep. Hogs being execrable to them, they dare neither sacrifice nor eat them. Others on the contrary look upon Hogs as sacred Creatures. The Pigeon is with them the most sacred of Birds: But they think it is not allowable to touch them. If any Body touches one even by Inadvertency, he is impure for that Day.

IV. *M. Vandale* pretends, that the *Galli* were not Priests of *Cybele*: They were indeed, says he, People consecrated to the Great Mother; but they were Ramblers, Cheats, who went from Town to Town, playing upon Cymbals and *Crotala*, who carry'd about Images of the *Syrian* Goddess, to impose upon poor People and get Alms, which turn'd to their Profit. Mad, furious, miserable Wretches, of the Scum of the People, says *Apuleius*, to whom nothing belongs less than the Name of Priests. All these Epithets agree perfectly well with the *Galli*: But how can we reject the express Testimonies of *Apuleius* and *Pliny*, who call them Priests? How shall we explain *Lucian*, who gives us a Description of the sacerdotal Functions of the *Galli*; and *Suidas*, who says that the *Metragyrtae* were Priests of *Rhea*? It seems to me to be meer Conjecture, to say that *Apuleius* calls them Priests only out of Derision: It seems to me likewise, that *Pliny's* Testimony is not weaken'd, by saying, that if he calls them Priests in one place, he likewise calls, them in another the *Galli* of the Mother of the Gods, without mentioning their Priesthood. To these Testimonies we may add those of *Suidas* and *Lucian*, which we mention'd just now.

V. Be that as it will, these *Galli*, who carry'd about the Mother of the Gods to get Alms, were wicked Vagabonds; and as part of their Trade was singing Verses over all the Country, by this means, says *Plutarch*, (*Moral.* 407.) they rendred Poetry very despicable. These People, says he, deliver'd Oracles; some *extempore*, others by Lots thrown into certain Books; they sold them to Servants and silly Women; and this sort of People were charm'd with these Oracles in Verse and Rhime. These Wizards, says he, destroy'd the true Oracles pronounc'd from the Tripod.

We must not wonder if the Fathers, *Clemens Alexandrinus*, *Lactantius*, *S. John Chrysostom*, and *S. Augustin*, speak of these Cheats with Contempt, when

even profane Authors give them no better Quarter. They were call'd *Agyrtæ*; which signifies a Jugler, who plays *Legerdemain* Tricks to get Money: They were likewise call'd *Metragyrtæ*, because they collected Alms for the Great Mother, and *Menagyrtæ*, because they made this Gathering every Month. The Law of the twelve Tables, says *Cicero*, appointed Servants for the Great Mother upon certain Days, upon which they were allow'd to collect Alms. None but they, according to the same Law, could gather them. *Antisthenes*, in *Clemens Alexandrinus*, answers the *Metragyrtæ*, who ask Alms of him: *I do not feed the Mother of the Gods; the Gods feed her.* They were also, according to *Clemens Alexandrinus*, Wizards and Fortune-tellers, who foretold Things to come; they carried along with them old Sorceresses, who mutter'd some Verses, and threw about Charms to make Disturbances in Families.

VI. The Chief of the Troop of the *Galli*, *Agyrtæ*, *Metragyrtæ*, *Menagyrtæ*, was call'd *Archigallus*. *M. Vandale* thinks that he was a Priest, and had the right of initiating others; it does not appear to me that he has more Authority to call him a Priest than the other *Galli*. I am of Opinion it is better to submit to the Testimony of Authors, and say that both were Priests. It appears by what we read in an Inscription, that their *Archigalli* were Persons of Consideration. *Camerinus Crescens*, as we read in *Gruter*, had under him a Company of Slaves of both Sexes made free. We have given, at the Beginning of the first Volume of this Work, an Image taken from a Statue, which has neither Head nor Arms, but which learns us several Things. All the Learned who see it, take it for an *Archigallus* or Priest of *Cybele*: I do not think there is any reason to doubt of it. He wears a long Tunick, which reaches to the Ground, and over it a large Mantle tuckt up. He has a great Collar or Necklace which comes down upon his Breast. Upon each Pap there is a Medal, which upon the Marble is about three Inches in diameter, upon which is represented the Head of *Attis* without a Beard, with the *Phrygian* Bonnet; the two Heads of *Attis* look upon one another: Lower upon the Breast is the Frontispiece of a Temple, at the Entrance of which is the Goddess *Cybele*, who is known by the Tower and Battlements upon her Head; she has on one side *Jupiter* with his Thunderbolt and a Lance, and on the other *Mercury* with his *Caduceus*; and this is to shew that *Cybele* is the Mother of the Gods of both Generations. Upon the Pediment of the Temple is *Attis* lying down in his *Phrygian* Bonnet, and his Stick crooked at one end like an augural Staff. The Figure, and what we have said to explain it, is to be seen in the first Volume.

VII. Besides these *Galli* and *Archigalli*, the great Mother had likewise Priests who were Eunuchs, and Priestesses: We meet with several of them in *Gruter*, who offer'd *Taurobolia*, Sacrifices to the great Mother, of which we shall speak hereafter. The Names of the Priests, whom *Gruter's* Inscriptions mention, are *Trajanus*, *Nondinius*, *Zmyntheus* and others. We also see there Priestesses, as *Axia Longina* in an Inscription of *Narbon*. There were the same in *Greece*. We have seen before that *Mnesiptoleme*, the Daughter of *Themistocles*, was Priestess of *Dindymene*, who is the same with the Great Mother. *Laberia Felicla*, whose Image we shall give, was not only Priestess, but likewise Arch-Priestess of the Mother of the Gods. She is veil'd, as the Priests and Priestesses often were when they sacrific'd: She seems here to be sacrificing with her *Patera*. *Felicla* therefore was as much exalted in Dignity over the other Priestesses, as the *Archigallus* was over the *Galli*. What is remarkable is, that she carries upon her Breast the Head of a God with a Beard, it is probably *Jupiter's*. *Dionysius Halicarnassensis*, in the Passage quoted when we spoke of the *Archigallus* in the first Volume, says that in a Pomp of the Great Mother of the Gods, two *Phrygian* Priests, a Man

Man and a Woman, carried Images upon their Breast, without signifying what Deity they represented. We have already seen the Image of *Cybele* upon the Breast of a Priest: we see here another Image, probably of *Jupiter*, who is likewise in the *Archigallus* with *Cybele* his Mother. These *Galli*, *Archigalli*, Priests or Priestesses, of the Great Mother *Cybele*, who came originally from *Phrygia*, spread over the *Roman* Empire, even in the time of the Commonwealth. The Arch-priests of the *Syrian* Goddess was cloth'd in Purple, and wore a *Tiara*.

CHAP. IV.

I. *The Priests of Mithras, and their several Names.* II. *A strict and severe Probation used before initiating into the Mysteries of Mithras.* III. *The Arch-priests of Mithras.*

I. **A**NOTHER Worship brought out of the *East* (says *Plutarch*) by the Pirates, who were afterwards defeated by *Pompey*, was that of *Mithras*, the God of the *Persians*, whom they suppos'd to be the *Sun* and *Fire*. This Worship was yet more famous in the later Ages of the Empire. *Vandale*, a learned Antiquary, and who has been of great Use to us in the Description of the Priests of *Mithras*, places the Introduction of this Worship into the *Roman* Empire, lower than we do; but the reason is, he did not take notice of the Passage in *Plutarch*, which fixes it to *Pompey's* Time. *Mithras* had a kind of Priest who was call'd *Pater Sacrorum*, the Father of the Sacred Mysteries: there were likewise Mothers of the Sacred Mysteries, *Matres Sacrorum*. These Fathers of the Mysteries were called Lions (according to *Porphyry*); and the Mothers *Hyæne*, another kind of Beast. From this Name of Lions given to the Priests of *Mithras*, came the Name of *Leontica*, given to the *Mithriaca*, which were the Initiations or Orgies of *Mithras*. This Name of *Leontica* is pretty often to be seen in Inscriptions, signifying the *Mithriaca*: they are likewise called *Patrica*, from the Name of the Fathers. Other Ministers of *Mithras* were call'd the *Coraces*, and *Hierocoraces*, which signifies Crows, and sacred Crows. It appears, that these were under the Fathers and Lions. From these *Coraces* and *Hierocoraces*, the *Mithriaca* are sometimes call'd upon Marbles, *Coracica*, and *Hierocoracica*. This might relate to the Crow which we have seen above sometimes in the Images of *Mithras*. We find them likewise call'd *Eliaca*, from *Elios*, or *Helios*, which signifies the *Sun*. *S. Jerom* (in his Epistle to *Leta*) gives us the Names of several, either Ministers or Initiates of *Mithras*. A few Years ago (says he) your Cousin Gracchus, a Name of Patrician Quality, when he was *Præfect* of the City, destroy'd, broke, and burnt the Den of *Mithras*, and all those monstrous Figures, into which are initiated *Coras*, *Cryphius*, *Miles*, *Leo*, *Perfes*, *Helios*, *Bromios*, *Pater*.

II. The Initiations of *Mithras* were horrible, according to the Commentators upon *S. Gregory Nazienzen*. 'The *Persians* (say they) think that *Mithras* is the same with the *Sun*; they offer many Sacrifices to him; no one can be initiated into *Mithras*, unless he undergoes several kinds of Punishments, and shews himself as it were impassible, and is of an unblemish'd Character. It is affirm'd that there are fourscore kinds of Punishments, which he must suffer one after the other, in order to be initiated: he must first for several Days swim cross a large Water; he must throw himself into the Fire; he must live a long time in the

‘the Wilderness, without any Food; and if after such a Gradation of Punishments, to the number of fourscore, he is still alive, then he is initiated into ‘the most holy Mysteries.’

III. Besides these Priests, the *Coraces*, and others of different Names, there were likewise Arch-Priests of the God *Mithras*, who were over all the others. It appears that these were very considerable Persons, as may be seen by an Inscription which we have publish’d in our *Diarium Italicum*, which runs thus,

ΑΓΙΑΔΟCΑΡΧΙΕΡΗC ΑΓ
ΑΝΚΑΤΤΟΤ ΤΕΙΑΜΙΘΡΟΤ
ΛΟΥΚΙΟΝ ΑΘΛΟΘΕΤΗΡΑΠΑ
ΤΡΗC CΜΥΡΝΗ CΕΡΑΤΙΝΗC (Sic)
ΕΥΓΕΝΙΑΝ CΟΦΙΑΙCΙ ΚΕΚΑC
ΜΕΝΟΝΕΞ ΟΚΟΝ ΑΝΔΡΩΝ
ΑΥCΟΝΙΟΝ ΔΑΠΕΔΟΝΒΩΜ
ΟC * ΘΟΔΕΣΗΜΑΤΕΚΡΥΠΤΕΙ (*Sic)
Ο * ΚΕΙΝΗCΑCΤΟΝ ΒΩΜΟΝ (*Sic)
Η * ΑΛΛΟΝ ΕΚ ΤΟΤ ΤΑΦΟΥ (*Sic)
ΑΠΟΔΩCΕΙΔΗΜΩ ΡΩΜΑΙΩΝ
ΔΗΝΑΡΙΑ * ΠΕΝΤΑΚCΧΙΑΙΑ (*Sic)

We thought it necessary to alter the third Word of the first Verse: in the *Diarium* it is ΑΙΑΝΚΑΤΤΟΤ, which Word destroys the measure of the Verse. But it should certainly be ΑΓΑΝΚΑΤΤΟΤ. How easily Α may be taken for Α any learned Person knows. The second Letter τ may very easily be taken for ι. The Sense of the Epitaph is this:

Lucius, *Præfect* of the Games, a Native of Smyrna, illustrious for his Quality and Wisdom, the most excellent of Men, the Son of Asis, the Archpriest of the great God Mithras, lies in the Land of Italy, under this Altar and this Monument. If any one moves the Altar, or any thing else belonging to this Monument, he shall pay the Roman People five thousand Denaria.

The Worship of *Cybele* and *Mithras* was common to the Romans, Greeks, Asiatics, Syrians, &c. Let us proceed now to the Priests and Ministers belonging to the Romans, who took their Origin in that Metropolis of the World.

C H A P. V.

I. The Origin of the Priesthood at Rome. II. The Privileges of the Priests. III. The Dignity of the Pontifex Maximus, or Sovereign Pontiff, and his Election. IV. The Flamines, another kind of Priesthood. V. The Laws of the Flamen Dialis. VI. Other Flamines and Flaminicæ.

I. **R**OMULUS (says *Dionysius Halicarnassæus*, l. 2. p. 92) chose two Priests out of each *Curia*: and as there were thirty *Curie*, the Number of Priests was sixty. They were all oblig’d to be at least full fifty Years old, to be distinguish’d for their Virtue and Quality, to have wherewithal to live honourably, and to have no corporal Blemish. And as some Functions were to be executed by Women, and others by young Boys, whose Parents were alive, he order’d that their Wives and Sons should perform those Parts. In the course of
Time

Time this Number was augmented. At the beginning, none but the Patricians executed the Priestly Office: but the People, who often opposed the too great Authority which the Senate took upon them; by their Remonstrances and reiterated Complaints, obtain'd a Share in the Priesthood, with the Senate. The History of this may be seen at length in the first Decad of *Livy* (l. 10.) At first, the College chose; but the People, always diligent in maintaining, and even encreasing their Privileges, got this Right transferr'd to them by their reiterated Instances. It was *Cneius Domitius* Tribune of the People (says *Paterculus*, l. 2.) who at the time of the War with the *Cimbrians* transferr'd by a Law, the Right of Election from the College to the People. At last it was agreed on both sides, that the People should chuse, and the College confirm the Election. This was chang'd again several times, as may be seen in the *Roman* History, till the Emperors claim'd the right of chusing the Priests. A Person was excluded the Priesthood, if he had any publick Quarrel with any one or more of the College. Two Priests could not be chosen of the same Family: this Law was often broken in the course of Time. The Election was express'd by these Terms, *Designari*, *Destinari*, *Nominari*, *Cooptari*, *Capi*. After the Election, came the Inauguration, which was a taking Possession in form, at which the Person elected gave a great Entertainment.

II. The Priests wore that *Toga*, or Gown, which was call'd *Toga prætexta*. The Ornaments about their Head were call'd *Apex*, *Tutulus*, *Galerus*, *Albogalerus*: sometimes they wore a Crown, we shall speak of all this in the Sequel. They sacrific'd sometimes with their Legs dressed, and sometimes with naked Feet, as we shall see when we come to speak of the Sacrifices. The Vestal Virgins sacrific'd always with their Feet naked. The Priests were very much honour'd, and had great Privileges: they could go up into the Capitol in Chariots, which were call'd *Carpenta*. They could go into the Senate: this Privilege which they had at first, was taken from them afterwards, says *Livy* (*Dec. 3. l. 7.*) because of the Unworthiness of the *Flamines*. There were some among them who were perpetual, whose Priesthood lasted as long as their Life: the *Augurs*, what Crime soever they committed, could not be degraded: he who was call'd *Rex Sacrorum*, was likewise so for Life: others could be depriv'd. Another Privilege was, that they had a Torch and a branch of Laurel carried before them. They could not be carried to War, nor put upon any troublesome Office; but in the course of Time this Privilege was reduc'd to the exemption from the extraordinary Offices of the State, so that they were oblig'd, like other People, to the ordinary ones. They were oblig'd to furnish their Share of the Charges of the War, notwithstanding the Exemption which they had enjoy'd, and which they alledg'd in their Excuse. In the Provinces, the Priests were oblig'd to contribute to the publick Games. The Priesthood being chargeable to several, upon the account of this Expence, they forc'd no body to accept of it. One Priest might belong to two kinds of Priesthood at the same time: we meet with some Examples of this, but they are pretty rare. These Priests were divided into Colleges, and had Allowances assign'd them for the Sacrifices; but all this was abolish'd by *Theodosius* the Great, and his Children.

III. The Priesthood at *Rome* had different Names and Offices. Those who were call'd Pontiffs, *Pontifices*, were but four at first; but this Number was encreas'd afterwards; they were divided into *Pontifices Majores*, and *Minores*; over them all was the Sovereign Pontiff, *Pontifex maximus*, which was so considerable an Office, that the Emperors at last took this Title to themselves. This sovereign Pontiff was to be taken out of the College of Pontiffs. This College elected the *Pontifices Majores* and *Minores*, so that the same Persons who by their

Election had united a Man to their Body, rais'd him afterwards to the highest of Dignities, which continued a long time in the Senatorian Order: at last, at the Request of *Ogulinus* Tribune of the People, *Coruncanius*, a Man of great Merit, was taken the first out of the Plebeians. This sovereign Pontiff had great Honours; it was he who answer'd for the College, and prescrib'd the Rites and Ceremonies of Religion. He rode in a Chariot called *Thenfa*, the Form of which we shall describe in the fourth Volume. He was not allow'd to go out of *Italy*: it was a kind of Profaness in him to see a dead Corpse, and for that reason, when he assisted at Funerals, a Veil or Curtain was plac'd between him and the Body. *Augustus*, who assisted at *Agrippa's* Funeral, and made an Oration in praise of him, had this Veil always before him, which hinder'd him from seeing the Body, because he was sovereign Pontiff. *Dion Cassius*, who relates it, adds, that he does not know why that Veil was plac'd there, and that it is an Error to think it was because the sovereign Pontiff was forbidden to see a dead Corpse; but, as Father *Noris* has very well observ'd, *Seneca*, a Roman Author, is to be believ'd before *Dion Cassius*. The former says, That *Tiberius* was at his Son's Funeral, and spoke a great deal in his praise, standing before the Body, which he could not see by reason of a Veil plac'd between him and it, the sovereign Pontiff being forbidden to look upon Corpses.

IV. Those who were call'd *Flamines*, were instituted (according to *Plutarch*) by *Romulus*, and (according to *Livy*) by *Numa Pompilius*. They were three, *Flamen Dialis*, or the *Flamen* of *Jupiter*; *Flamen Martialis*, or the *Flamen* of *Mars*; and *Flamen Quirinalis*, or the *Flamen* of *Quirinus*. They were chosen by the People, and the Inauguration was perform'd by the sovereign Pontiff: the Inauguration was the making some Auguries, when they were put in possession of this Dignity. Tho' they were not Pontiffs, yet they sat with them when any Affair of Consequence was transacted. These *Flamines*, who at first were but three, were afterwards encreas'd to fifteen; the three first of whom, who were taken from the Senate, were call'd *Flamines Majores*, and the twelve others taken from the People, *Flamines Minores*. Each *Flamen* belong'd but to one God; they were not allow'd, like other Priests, to partake of several kinds of Priesthood at once. Tho' they were perpetual, they might be depos'd for certain Reasons. And that was call'd *Flaminio abire*, to be depos'd from the Ministry of *Flamen*. The *Flamines* are nam'd above with the Denomination of the God they belong'd to, as *Flamen Dialis*, *Martialis*, and *Quirinalis*.

V. The *Flamen Dialis* was a very considerable Person at *Rome*, very much respected by all, and subject to certain Laws which distinguished him from the rest, and which *Aulus Gellius* (*lib. 10. cap. 15.*) has preserv'd: 1. He was forbidden to ride on Horseback: 2. To see an Army out of the City, or an Army rang'd in order of Battle. For this reason the *Flamines Diales* were rarely chosen Consuls, at the time when the Consuls commanded the Armies. 3. He was never allow'd to swear. 4. He could make use but of one sort of Ring, bored through a particular way. 5. No body was allow'd to carry Fire out of the House of the *Flamen* of *Jupiter*, except the holy Fire. 6. If any Man tied or bound came into his House, he was to be unbound immediately, and his Chains were to be carried through the Inner-Court, up to the top of the House, and thrown into the Street. 7. He could not have any Knot, either in his Sacerdotal Bonnet, or in his Girdle, or any where else. 8. If any one who was threatned with whipping, fell down at his Feet to ask his Favour, it would have been a Crime to have whipt him that day. 9. None but a Freeman was allow'd to cut the Hair of this *Flamen Dialis*. 10. He was not allow'd to touch either a Goat, or raw Flesh, or Ivy, or a Bean, or even to pronounce the Name of any of these things.

11. He

11. He was not allow'd to cut the branches of Vines which grew too high.
 12. The feet of the Bed in which he lay, were to be done over with wet Dirt: he could not lie in any other Bed three Nights together; and no other Person was allow'd to lie in this Bed, at the Foot of which there was to be no Box with a heap of Cloaths, or with Iron. 13. The cuttings of his Nails and Hair were to be buried under a green Oak. 14. Every day was a Festival with the *Flamen Dialis*: he was not allow'd to go out into the Air without his Sacerdotal Bonnet; but he might leave it off in the House, when it suited his Conveniency: this was allow'd him lately (says *Massurius Sabinus*) by the Pontiffs, who had likewise been favourable to him in other Points, and had dispens'd with some other Ceremonies. 15. He was not allow'd to touch any leaven'd Meal. 16. He could not put off his Under-Tunick but in a cover'd Place, lest he should appear naked under Heaven, and as it were under *Jupiter's* Eyes. 17. In Feasts, no Body sat above the *Flamen Dialis*, except the Royal Sacrificer, *Rex sacrificulus*. 18. If his Wife died, he lost his Dignity of *Flamen*. 19. He could not be divorc'd from his Wife, nothing but Death could part them. 20. He was forbidden to go into a Place where there was a Wood-pile to burn the Dead. 21. He was not allow'd to touch a dead Person; he might however be at a Funeral. These are the Words of the Prætor, which contain a perpetual Edict: *I will never oblige either a Vestal Priestess, or a Flamen Dialis, in my Jurisdiction, to swear.* *Varro*, in his second Book of divine Things, speaks in these Terms of the *Flamen Dialis*: He alone (says he) must wear the *Albogalerus*, or white Bonnet, either because he is the greatest of all, or because he must offer a white Victim to *Jupiter*.

VI. The *Flamen Martialis* was the second, and was to be of a *Patrician* Family, like the *Flamen Dialis*. He was not allow'd to go out of *Italy*; and for that reason *Cæcilius Metellus*, Sovereign Pontiff, would not let *Aulus Posthumus*, the Consul and *Flamen Martialis*, go from *Rome* to carry on the War in *Africa*. Then, says *Valerius Maximus*, the Empire yielded to Religion.

The *Flamen Quirinalis* was likewise of the Number of the *Majores*, and of a Senatorian Family, because the God *Quirinus*, who was the same with *Romulus*, was the Founder of *Rome*. He was not allow'd to go out of *Italy* any more than the former. He was instituted by *Numa*, says *Plutarch*. The other *Flamines* were call'd *Minores*; we will set them down as they are to be met with in Authors and Inscriptions.

We meet with a *Flamen Augustalis* and *Flamen Cæsaris* upon Marbles. *Mark Anthony* was the first who had the Title of *Flamen D. Julii*, and *Cicero* reproaches him with it.

The *Flamen Carmentalis* took his Name from the Goddess *Carmenta*.

We find a *Flamen Claudii* in an Inscription.

We see likewise in several Inscriptions a *Flamen divorum omnium*, not mention'd by the Historians nor other Authors.

Flamen Falacer took his Name from the old God *Falacer*, of whom we know nothing almost but his Name.

Flamen Floralis was that of the Goddess *Flora*.

Flamen Furinalis, that of *Furina*, an ancient Goddess, mention'd by *Varro*.

Flamen Hadrianalis was instituted by *Antoninus Pius*, in Honour of *Hadrian* his Predecessor.

Flamen Laurentalis, or *Larentalis*, of *Acca Larentia*.

Flamen Lucinalis, of *Lucina*.

Flamen Palatualis, of the Goddess *Palatua*, Protectress of the *Palatium* at *Rome*.

Fla-

Flamen Pomonalis, or of the Goddess *Pomona*, whom we mention'd in the first Book.

Flamen Virbialis, or of the God *Virbius*, otherwise call'd *Hippolytus*, whom we know nothing of but by Inscriptions.

Flamen Volcanalis, or of *Vulcan*.

Flamen Voltornalis, or of the God *Volturnus*, who was a River.

Commodus the Emperor instituted a *Flamen*, *Herculaneus Commodianus*: This Prince was too much hated, for this Priesthood to continue after his Death.

There were likewise *Flamines* in other Cities, who enjoy'd the same Privileges with those of *Rome*.

We meet likewise with *Flaminicæ*, or Priestesses, who were, says *Festus*, the Wives of the *Flamines Diales*. They were cloath'd in Flame-colour. It appears that they even wore upon their Cloaths the Image of the Thunder-bolt in the same Colour: This seems to be the meaning of *Festus's* Words, *cui telum fulminis eodem erat colore*. We shall see by and by the Image of the Thunder-bolt upon the sacerdotal Bonnet. A *Flaminica* was not allow'd to have Shoes of the Skin of a dead Beast that had not been kill'd. *Aulus Gellius* in the Passage cited above, speaking of the Laws which related to the *Flaminica*: These Ceremonies, says he, are to be observ'd by the *Flaminica Dialis*. What he says of the Habit seems to be corrupted in the Text, and unintelligible. She wears, as he goes on, in her Head-dress a green Oak-bough: She is not allow'd to go up above three Steps of a Ladder, when she goes to the *Argei*, she is neither to adorn her Head nor comb her Hair. To understand these last Words, we must know that it was a Custom at *Rome* to throw the *Argei* every Year in *May*, from the Bridge *Sublicius* into the *Tiber*. These *Argei*, according to *Varro*, were Figures of Men to the number of thirty, made of Rushes wove together, which were cast publickly from the Bridge *Sublicius* into the *Tiber*. This Custom was, as is said, instituted by *Hercules*. The *Flaminicæ* are pretty often mention'd in Inscriptions.

CHAP. VI.

I. The Augurs, their Institution, and their Privileges. II. The manner of making the Augury. III. The Haruspices, and their Office.

I. THE *Augurs* were very considerable as well among the *Greeks* as *Romans*; we meet with frequent Examples of this in the *Iliad*. It seems that at that time the *Augur's* Office was not a publick one, but a Gift from Heaven, which inspir'd them with the Knowledge of Things to come, which they foretold by the flying, or singing, or the various Motions of Birds. At *Rome*, the *Augurs* were chosen. This sacred Office was instituted by *Romulus*, who at first nam'd three of them. They prognosticated by the singing of Birds, or by their Flight: They observ'd whether they flew to the right Hand or to the left, and carefully consider'd all the Motions of their Bodies; they had Chickens shut up in a Coop, and they thought it an evil Augury when they would not eat, or when they eat too slowly, and with some sort of Reluctance; and on the contrary it was a good Omen, when they run with so much Greediness upon the Corn that was given them, that they spilt some of it. This is thought to be what *Cicero* calls *tripudium solistimum*. In some Countries *Pliny* (32. 2.) says they made the

the *Augury* from the Motion of the Fishes in the Water. The *Augurs* were but three at first, according to the Number of the Tribes, which were but three in *Romulus's* time; namely, the *Ramnians*, the *Tatians*, and the *Luceres* or *Lucerians*: A fourth was afterwards added. To these four, five more were added. This number nine amounted to three for each Tribe. *Sylla* afterwards encreas'd the Number of *Augurs* to fifteen. It was the College of *Augurs* who had the Right to elect and put others into the Places of those who died: This Privilege was transferr'd to the People, and afterwards restor'd to the College, and pass'd thus several times from one to the other, till *Augustus* restor'd it to the College. After that time the Emperors took this Privilege to themselves, as they did many others. At last *Theodosius* the Great having forfeited all the Salaries of the Hea-then Priests and *Augurs* to the Exchequer and Imperial Treasury, they discontinued making any more. The Chief of the *Augurs* was call'd the Master of the College. The *Augurs* could never be depriv'd, whatever Crime they committed, tho' they were condemn'd upon Tryal. They wore the *Prætecta*, and even, according to some, the *Trabea*, very honourable Habits among the *Romans*, which we shall speak of elsewhere. The *Augurs* wore a Crown. As soon as they were elected, they were oblig'd by Oath not to reveal to any one the Secrets of the *Augurate*. If they had any Ulcer or Wound upon them, they could not execute their Office, which requir'd a Mind free from the Pains and Cares that accompany bodily Evils.

II. The *Augurs* did not go into the Senate, unless they belong'd to the Magistracy, or the Censors call'd them thither. Before they made the *Augury*, they pray'd thus: O Jupiter, if thou guidest me to predict in Favour of the Roman People, assist me, I pray thee, with thy Protection and Favour. They always took the *Augury* after Midnight, when the Sky was clear and serene. With their *Lituis* or augural Staff they describ'd a Circle or a Temple, and plac'd themselves so, that they had a Semi-circle before them; and then they observ'd on the right Hand and the left, on what Side, towards what Country, and how the Birds took their Flight.

III. Those who were call'd *Haruspices*, or *Aruspices*, differ'd from the *Augurs* in this, that the latter observ'd the Flight of Birds, whereas the *Haruspices* observ'd the Altars, Victims, the Flame, the Entrails which they call'd *Extæ*, and from thence they were likewise call'd *Extispices*. This kind of Priesthood was brought from *Hetruria*: Twelve young Men of the best Families in *Rome* were sent from thence to so many Towns in *Hetruria* to be instructed in *Haruspicine*. They exercis'd their Art not only upon the Things we have just mention'd, but likewise upon Thunder, upon the *Phænomena* of the Sky, and upon every thing wonderful that happen'd in the Nation. They likewise interpreted every thing that happen'd in Houses. They observ'd in the Beasts which were sacrific'd, not only the Entrails in general, but also the Gall and Bladder in particular. They made use of the *Hetruscan* Books, which *Tages*, an Author of that Country, had written upon *Haruspicine*, and which had been explain'd in fifteen Volumes by *Antistius Labeo*. From thence they learnt the most profound Secrets of their Art. An Inscription at *Rome* says, that the Pontiffs who sacrific'd had their *Haruspices*.



C H A P. VII.

I. The Sibylls, and their Books. II. The Name, Number, and Country of these Prophetesses. III. Their Books were bought by Tarquin, and placed in the Custody of the Duumviri, and afterwards of the Decemviri.

I. **T**HE *Sibylls* were certain Prophetesses, whose Books were carefully preserv'd at *Rome* by Men dignified with the Sacerdotal Character, whose Business was also to consult them when they thought it convenient for the publick Welfare. Scarce any thing was ever more the Subject of Dispute than this; great Volumes have been writ upon the Number, the Country, and Books of the *Sibylls*. Some there have been, who tho' they acknowledge with others the *Sibylline* Books, yet call in question the Existence of those Women call'd *Sibylls*: But the great Question has been, Whether the eight Books which at this Day bear the Name of the *Sibylline* Oracles, are the same individual Books that were so carefully and religiously kept at *Rome*. Some will have them to be the same, while others again and more in number deny it. As for my part, I am also of the negative side of the Question, and with those Gentlemen believe that not only those Books that remain to us, but also those other Verses of the *Sibylls* mentioned by the Fathers of the Church, and not to be met with in the *Sibylline* Oracles we have now, were Fictions of the ancient Christians: And this by the most Learned has been proved by so many Arguments, that hardly any thing new can be added upon the Subject. Nor is it my purpose to engage in it any further, than to give the Opinion the ancient *Greeks* and *Romans* had of the *Sibylls* and their Oracles.

II. Concerning the Number of them there are various Sentiments; *Plato*, who, if I mistake not, was the first that mentions them, seeming to acknowledge but one, calling her in two places *Sibyll* in the singular Number; whereas *Aristotle* on the other hand speaks of them in the plural. There are others also that admit but one, others two, and others again three or four: *Ælian* says there are four of them, viz. *Erythrea*, *Samia*, *Ægyptia* and *Sardiana*; to which some add six more, and make them ten in number, amongst which are *Cumæa* and *Judæa*. *Varro*, as cited by *Lactantius*, makes them also ten, the first of which he says was of *Persia*, and mentioned by *Nicanor* in his History of *Alexander* the *Macedonian*; the second, a *Libyan*, whom *Euripides* mentions in his Prologue to *Lamia*; the third, of *Delphos*, taken notice of by *Chrysippus*, in his Book of Divination; the fourth, a *Cumæan*, celebrated by *Nævius*, in his Books of the *Punick* War, and by *Piso* in his Annals; the fifth, an *Erythræan*, whom *Apollodorus Erythræus* affirms to have been his Fellow-Citizen, and to have foretold the *Greeks*, when they went to the Siege of *Troy*, that that City should perish, and that *Homer* should write Falshoods; the sixth; a *Samian*, whom *Eratosthenes* says he found mentioned in the ancient Annals of the *Samians*; the seventh, of *Cuma*, by Name *Amalthea*, tho' others call her *Demophile*, or *Herophile*; 'twas she that carry'd nine Books to *Tarquinius Priscus*, according to some, for which she demanded three hundred *Philipps*. The King refus'd the Offer with Contempt, and look'd upon her as a mad Woman: The Woman departed, and burnt three of 'em, and came again and requir'd the same Price for the remaining six, which confirm'd the King in his Opinion that the Woman was mad: She then departed and burnt three more of 'em, and yet insisted upon the same Price for the three that remain'd. The King, mov'd at the Obstinacy of the

the Woman, gave her three hundred Crowns of Gold for the Books; the Number of which was encreas'd after the Capitol was rebuilt: for they brought from all the Cities of *Italy* and *Greece*, especially from *Erythræa*, all the Oracles they could find, that bore the Name of any of the *Sibylls*: The eighth *Sibyll* was of *Helespont*, born in the Territories of *Troy*, in a Village call'd *Marpeffus*, near the City *Gergithium*; she liv'd, according to *Heracledes Ponticus*, in the Times of *Solon* and *Cyrus*: The ninth was a *Phrygian*, and prophesied at *Ancyra*: The tenth, was a *Tyburine*, call'd *Albunea*: She had divine Honours paid to her at *Tibur*, or *Tivoli*, all along the Coast of the River *Anien*: Her Statue was found at the Cascade of that River, holding a Book in her Hand, from whence the Senate remov'd it to the Capitol. What follows in *Lactantius* regards the *Sibylline* Books then amongst the Christians, and which were not the true and genuine ones, as has been already said. *Dionysius Halicarnassæus*, *Pliny*, and *Aulus Gellius*, say it was an old Woman, and not the *Cuman Sibyll*, that carried the *Sibylline* Books to *Tarquinius Superbus*, and not to *Tarquinius Priscus*. The Learned are also for the most part of this last Opinion. All that *Photius* relates of the *Sibylls* in one of his *Amphilochian* Questions, publish'd in the *Coislinian* Library, agrees well enough with what *Lactantius* relates from *Varro*, abating some small Additions of little or no Importance. What is said of their Origin, their Country, and their different Names, is so full of Uncertainty, that it would be losing time to dwell longer upon it.

III. *Tarquinius Priscus*, or more probably (as has been said) *Tarquinius Superbus*, appointed two Noblemen for the keeping of the *Sibylline* Books, whom he call'd *Duumviri*, who nevertheless were not permitted to shew those Books. This Law was so severe, that in the time of *Tarquinius Superbus*, *M. Attilius*, one of the *Duumviri*, having given one of the *Sibylline* Books to *Petronius Sabinus* to Copy, was sown up in an Ox's Skin, and thrown into the Sea; a Punishment inflicted upon Parricides. These *Duumviri* were in great Honour at *Rome*, and dignified also with the Priesthood. Upon any Misfortune or bad Omen, they went to consult these Books of the *Sibylls*, and gave their Answers, which were lookt upon as Oracles. These Books were kept in a Chest of Stone, underground, in the Temple of *Jupiter Capitolinus*. These *Duumviri* were continued down to the Year 388 *ab U. C.* from which time eight others were added to 'em, and then call'd *Decemviri*, all Keepers of the *Sibylline* Books. This *Decemvirate* was continued untill the burning of the Capitol, which happened 283 Years afterwards, in the Year 671 *ab U. C.* 83 Years before the Birth of *Jesus Christ*. Since that time, the number was encreas'd to fifteen, and called *Quindecemviri*.

We seldom find any Figure of the *Sibylls*, or if we do, it is not easy to know 'em. A Head indeed occurs upon a Medal ⁴ inscrib'd *Sibul*, which leaves no doubt but that it was one of 'em. 'Tis also believed that a Statue delineated by *Le Brun*, represents ^{5, 6, 7, 8} *Sibylls*, but that's not very certain.



C H A P. VIII.

I. *The Vestals more ancient than Rome; their Number.* II. *Of what Condition they ought to be.* III. *Their Functions.* IV. *They kept the sacred Fire.* V. *The Privileges of the Vestals.* VI. *The Punishment of them who did not keep their Virginity.*

I. **T**HE *Vestals* were Virgins consecrated to the Goddess *Vesta*. Their Origin (according to *Livy*) is more ancient than the City of *Rome*, seeing *Rhea Sylvia* the Mother of *Romulus* was by way of honour rank'd amongst the *Vestals* by her Uncle *Amulius*; tho' his true design was to prevent, by that, her having any Offspring. *Numa Pompilius* (according to *Plutarch*) instituted at first four *Vestals* only, viz. *Gegania*, *Verenia*, *Canuleia*, and *Tarpeia*; but *Tarquinius Priscus* added two more. Since that time (according to the *Papian Law*) the Sovereign Pontiff made choice of the Virgins that were to be admitted amongst the *Vestals*, and out of twenty he had chosen, one was elected by Lot. She, upon whom the Lot fell, was taken by the Pontiff, and put into the number of *Vestals*.

II. *Aulus Gellius* says, those who were admitted were not to be younger than six, nor older than ten Years, and that their Father and Mother should be living, that they should not be those that had been Emancipated, nor of emancipated Parents, nor in the power of their Grandfather while their Father was living: They whose Father and Mother had been in Servitude, or had exercised mean and sordid Arts, were not admitted, and they who had a Sister already a *Vestal* were exempted: the Daughters of the *Flamines*, *Augurs*, *Quindecimviri*, *Septemviri*, and *Salians* were also exempted; tho' they were commonly elected by Lot, yet if any Man of a good Family offer'd his Daughter to the sovereign Pontiff for a *Vestal*, she was receiv'd (according to the *Papian Law*) by the consent of the Senate. They were to have no Impediment in their Speech, no Defect in their Hearing, nor corporal Blemish. They were chosen from among the People, that is to say, from the Senate and People, provided they were of a good Family, and their Father an Inhabitant of *Italy*. The Daughters of those that had three Sons were also exempted. From the time of *Augustus* they began, contrary to the Law, to admit the Daughters of Freed Men into the number of *Vestals*; nor need we wonder at this, seeing Freed Men from that time were rais'd to the greatest Dignities.

III. The Office of these *Vestals* was to keep the sacred Fire, and they were therefore Virgins (says *Cicero*) that they might have no Incumbrance in their Office: But another Reason was, because of the three Sisters, *Juno*, *Ceres*, and *Vesta*, the last only (*Ovid* tells us) had the keeping of *Virginity*: the same Poet gives elsewhere another Reason, which is, that the sacred Fire they kept admitted of no Seed: They cut their Hair, and buried it at the foot of the Tree called *Lotus*; or if *Festus* may be believ'd, they hung it upon that Tree. *Dionysius Halicarnassensis* tells us, they were to preserve their Virginity thirty Years; the first ten of which were appointed them to learn the Ceremonies and Mysteries; ten to exercise 'em, and ten to instruct others; after this time they were allowed to marry; so that if they were entred in the seventh Year of their Age they might marry at thirty seven; and so in proportion. She that was first admitted, presided over the rest, and was called *Vestalis maxima*.

IV. Their

IV. Their principal Care was to watch this Fire, which they call'd Eternal; and if they suffered it to go out, they were whipp'd, and were obliged to light it again with certain Ceremonies. *Dionysius Halicarnassens* says, some are of Opinion, that besides the Fire, they had other holy and secret things in charge, which none but themselves and the *Pontifex Maximus* were acquainted with; as for Instance, the Mysteries of *Samothracia*, brought by *Dardanus* to *Troy*, and from *Troy* to *Italy* by *Æneas*: Others say it was the *Palladium* that fell from Heaven, which *Æneas* carried into *Italy*. *Plutarch* says, that according to the Opinion of some, they were the Gods of *Samothracia* that the *Vestals* had the charge of. The Opinion of the *Palladium* is what is commonly received; tho' others say they were two measures (*modios*) that these *Vestals* kept, one of which was full, and sealed up, and the other empty.

V. Their Privileges were great; for they might make their Will while their Father was living, even as soon as they were entered, and tho' (as *Sozomen* says) they were but six Years Old. 2. They had the same Pension that was usually given to Mothers of three Children. 3. When they went abroad they were preceded by a Lictor, as the Magistrates were. 4. If they met a Criminal going to Execution, he was immediately discharged; provided they made Oath that it was by chance, and not design, that they met him. Thus *Plutarch*. But according to others, the *Vestals* were never oblig'd to swear: hence arises a Difficulty. 5. If any Man was found either upon, or within, any of their Beds, he was punished with death. 6. They had the liberty to use for Carriages, the *Pilentum* and *Carpentum*, which were only allowed to Women of the first Quality. 7. They wore their Hair tied with a Ribbon, as appears by two Figures we have given of *Vesta*. 8. The Publick allowed them Pensions for their Subsistence. 9. They had an honourable Place at the Publick Sports. 10. Great deference was paid to their Prayers, of what Nature soever they were.

VI. The Laws were exceeding severe against those that violated their Chastity: If they were guilty of any small Faults, especially such as had any tendency that way, they were only whipp'd; but if they were found guilty of Incest, the Offender was punish'd thus: His Head was placed between the two Prongs of a Pitch-fork, and he was whipp'd to Death: The offending *Vestal* was conducted out of the City in a sort of Funeral Pomp, accompanied by her Relations and Friends all in Tears: With this Ceremony she was brought to the *Colline Gate*, where the *Pontifex Maximus* offered up some Prayers, with his hands extended towards Heaven: The *Vestal* was then obliged to come from the Bed, and was deliver'd to the Lictor, who oblig'd her to go down a Ladder into a Subterraneous Room, where there was prepar'd a burning Lamp, a little Bread, Water, and Oyl, that it might not seem so sacred a Body perished with Hunger. *Zonaras* says that she had also a little Bed to lie down upon. They afterwards covered the Place, and made the Superficies plain, that nothing might appear. We have given several Images of *Vesta*, in the Chapter of *Vesta*, because these Virgins are sometimes represented in a manner but little differing from the Figures of that Goddess.



C H A P. IX.

- I. *The Salii, Priests of Mars; and their Functions.* II. *Other Salii.* III. *The Feciales, who declared War or Peace.* IV. *The meaning of Paterpatratus.* V. *The Office of the Brothers Arvales.* VI. *The Luperci.* VII. *The Pinarii, and Potitii.* VIII. *The Dignity and Office of the Rex Sacrificulus.*

I. **T**HE *Salii* were Priests of *Mars*, so called from their leaping and dancing: they were instituted by *Numa Pompilius*. Some attribute their Institution to *Salius* the *Arcadian*, others to *Saon* of *Samothracia*, and others to *Evander*. 'They leap, and sing (says *Dionysius Halicarnassens*) in honour of the Gods of War: Their Solemnity is in the Month of *March*, and is celebrated for several days at the Expence of the Republick: They go dancing thro' the City, the *Forum*, the *Capitol*, and other Publick Places: They are cloath'd in Robes of divers Colours, and girt with Belts of Brass: They fasten their Robes (*Togæ*) with Buckles, and have all about them Ornaments of purple Colour: They wear (continues he) a sort of Caps which they call *Apices*, that rise in form of a Cone: Each of 'em have their Sword, and hold in their right Hand a Spear, or Staff, and in their left Bucklers call'd *Ancilia*.' There's none but *Dionysius Halicarnassens* that attributes the *Toga* to 'em. *Livy* and *Plutarch* give 'em only a Robe variegated with divers Colours: Some give 'em also the *Trabea*: In the Image given below of the *Salii*, they wear, upon a short *Tunic*, a *Toga* not unlike that of the *Roman* Senators, only not so large; but the Caps, which rise up in form of a Cone, shew what they are.

The *Salii* are said to have been in other Cities of *Italy*, before they were established at *Rome*, and that it was from the Example of these Cities that *Numa* instituted them. *Hercules* had also his *Salii*, and that before *Mars*; but afterwards there were no other *Salii* but those of *Mars*; of *Mars* call'd *Gradivus*, because he is represented as walking a great Pace. None but the Sons of Patricians might be admitted to the College of the *Salii*, nor were they chosen by the People, but by the Master of the College: They were young Men, and oblig'd to have both Father and Mother. It appears they were admitted very young, since *Marcus Aurelius* was received into the College at the age of eight years. In their Songs, which they sung leaping, they mixt the Praises of those whom they had a mind to honour. In the Elogies they gave to *Janus*, whom they also call *Janes*, they gave him the Title of God of Gods, and the most ancient of the Gods. *Janus* was also called *Eanius*, and for that reason it was that the *Salii* were called *Eani* or *Janes*. They sung *Jupiter Lucetius*, and the other Gods, *Venus* excepted, whose Name was not allow'd 'em so much as to mention. In the times of the Emperors they sung their Praises, not only of the Dead who were judg'd worthy of an Apotheosis, but also of the Living: After they had thus sung thro' the whole City, they brought back their Shields, called *Ancilia*, to the Temple of *Mars*, where they made a splendid Feast. Of the *Ancilia* we shall speak in another Place.

II. The *Salii* of *Alba* which are found upon Marbles were instituted, some say, by *Tarquinius*.

The *Salii Antoniniani* were instituted, says *Spartianus*, in Honour of *Antoninus Caracalla*. *Dionysius Halicarnassens* makes mention of the *Salii Agonales*, which are thought to be the same with those he elsewhere calls *Quirinales* and *Collini*. *Servius* also takes notice of the *Salii Palloriani* and *Pavoriani*, that is, of

of the Gods which they call'd *Pavor* and *Pallor*, *Fear* and *Paleness*; of which we have already spoke. Those were not assuredly the *Salii* of the Gods of War.

The *Salii Palatini* occur, who perform'd their Rites and Ceremonies upon Mount *Palatine*. Mention also is made, in the Inscriptions of *Gruter*, of one *Salus Herculanus Augustalis*, and of one *Salus Hadrianalis*; but of all these last no more is known than the Names.

III. The *Feciales*, says *Cicero*, were those that proclaim'd Treaties, Truces, Peace and War. They compos'd a College made up of Nobility only, tho' not of Patricians. *Numa Pompilius* was the first that instituted them at *Rome* to the number of twenty; nevertheless their first Institution is attributed by some to *Sertor Refius* King of the *Æquicolæ*: They were at first chosen by the College, but afterwards by the Law *Domitia* this Right of Election was transferr'd to the People, which however was not done without difficulty. This College was very considerable at *Rome*, for without their Ministry they neither undertook War nor made Peace. Whenever they went to treat upon any thing, they had a woollen Veil upon their Head, and were crown'd with Vervain; their Office was to hinder the *Romans* from undertaking any unjust War; to go Ambassadors to Nations that had violated Treaties, to demand Satisfaction for the Injury, and to declare War if they refus'd to give it. But if, on the contrary, the People made appear that the *Romans* were the Aggressors, they then deliver'd up the Transgressors into their Hands; for they took Cognizance of the Injuries on both sides. When a Peace was made contrary to the Laws, they declar'd it null; and when the commanding Officers had done any thing contrary to Justice, and the Right of Nations, they made Satisfaction for their Fault, and expiated their Crime.

When they were to proclaim War, the *Feciales* chose one from amongst them by Majority of Voices, to go in the Sacerdotal Habit peculiar to them, to that City that had violated the Peace or Treaties; when he was arrived at the Confines of the City, he called to Witness *Jupiter*, and the other Gods, that he was come in the Name of the *Romans* to demand Satisfaction for the Injury; and used Imprecations on himself and the City of *Rome*, if what he said was not true; and then proceeded in his way towards the City: If he met a Citizen, or Peasant, he always repeated his Imprecations; and arriving at the Gate of the City he did the same to the Guards, and others that he found there. He afterwards went to the *Forum* of the City, and declar'd to the Magistrates and chief Citizens the Cause of his coming, adding the same Imprecations and Oaths as before. If the Magistrates requir'd Time to deliberate, he gave 'em ten Days, and at their further Request granted them ten more, and again a third ten. If at the End of the thirty Days Satisfaction was not given to the *Romans*, he retir'd, after having invok'd the Coelestial Gods and *Manes*, telling them only, that the Senate and People of *Rome* would also deliberate at their Leisure of this Affair. Being return'd to *Rome*, he told the Senate, in Prefence of all the *Feciales*, that he and his Collegues had done on their Part, all that was requir'd by the sacred Laws, and that if they would declare War, no Motive of Religion ought to hinder it. The *Fecialis*, says *Cincius*, in *Aulus Gellius*, when he proclaims War against the Enemy, throws a Javelin towards the Country, and speaks to them in these Terms: 'The Nation of the *Hermunduli*, and the Men of the
' *Hermundulian* Nation have committed Hostilities against the *Roman* People,
' and for that Reason the People of *Rome* declare War against the *Hermundulian*
' Nation, and the Men of that Nation. Wherefore both I, and the People of
' *Rome*, denounce and make War against the *Hermundulian* Nation, and the
' Men

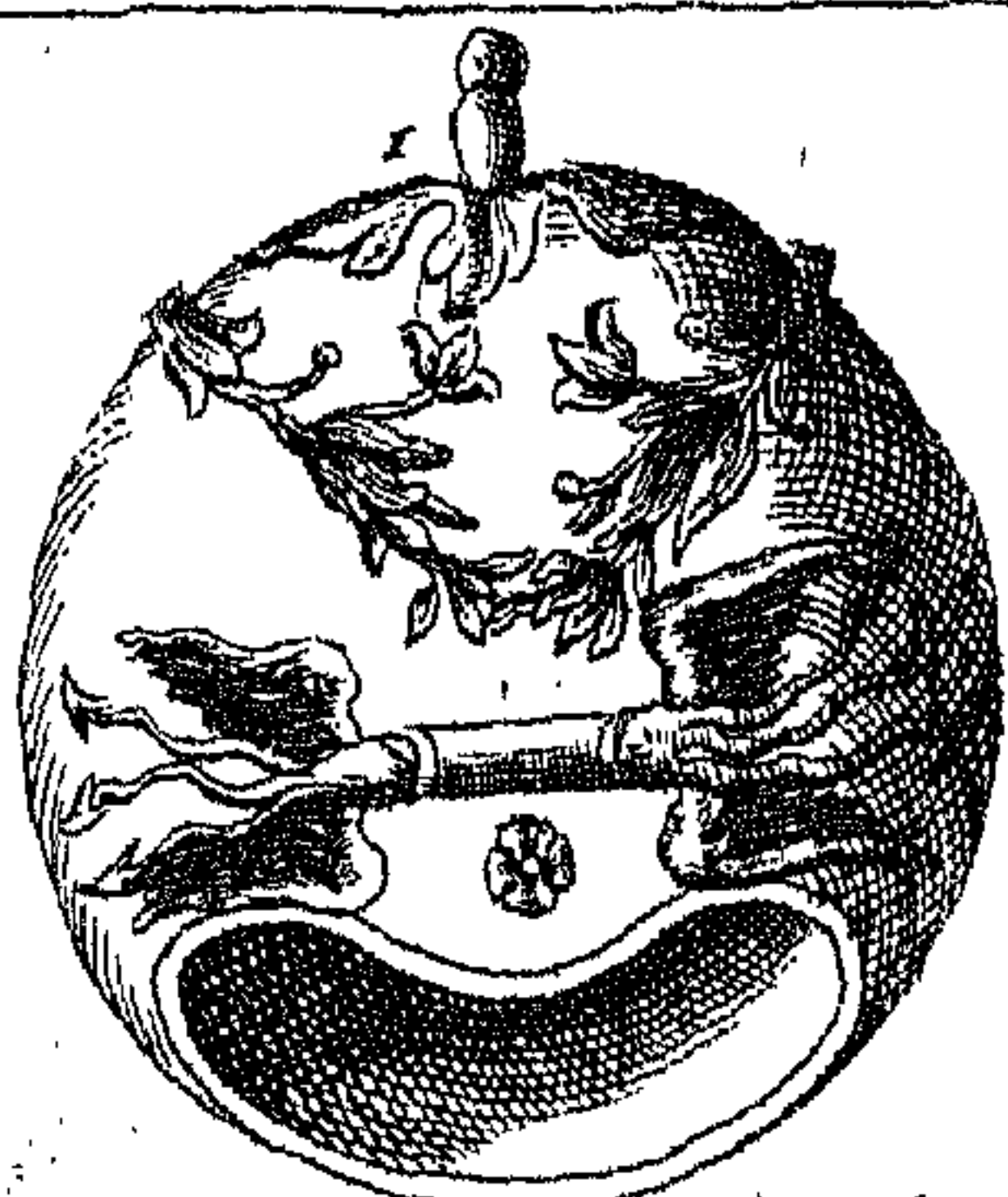
‘Men of the *Hermundulian* Nation.’ This Word *Hermundulus* is fictitious, to signify all Nations.

IV. The Chief of the *Feciales* was called *Paterpatratus*, of whom *Plutarch* in his *Roman Questions* speaks in these Terms: ‘Why is the Chief amongst the *Feciales* call’d *Paterpatratus*, seeing that Word signifies Perfect Father, and is given to one that has Children of his own, and his Father yet living, and which he at this Day preserves amongst his Privileges? Why do the Prætors commit to their Charge Youth endanger’d by their Beauty? Is it because they have both the Reverence of Fathers, and the Piety of Children; or because of the Name it self, *Patratus* signifying Perfect, or Absolute, as if he is more perfect than others, who is himself a Father whilst his own Father is living? Or because, according to *Homer*, he who takes an Oath, and makes Peace, ought to look both behind and before? Which he is the best qualified for who has Children before him to provide for, and a Father behind to consult with.’ ’Twas probably he, who, elected by the Suffrages of the College, was sent on Treaties, and for Peace, who performed those other Offices above-mention’d, and who deliver’d to the Enemy the Violaters of Treaties. Thus, says *Cicero*, because of the Violation of the Treaty made with the *Numantini*, the *Paterpatratus* by a Decree of the Senate delivered up *C. Mancinus* to them.

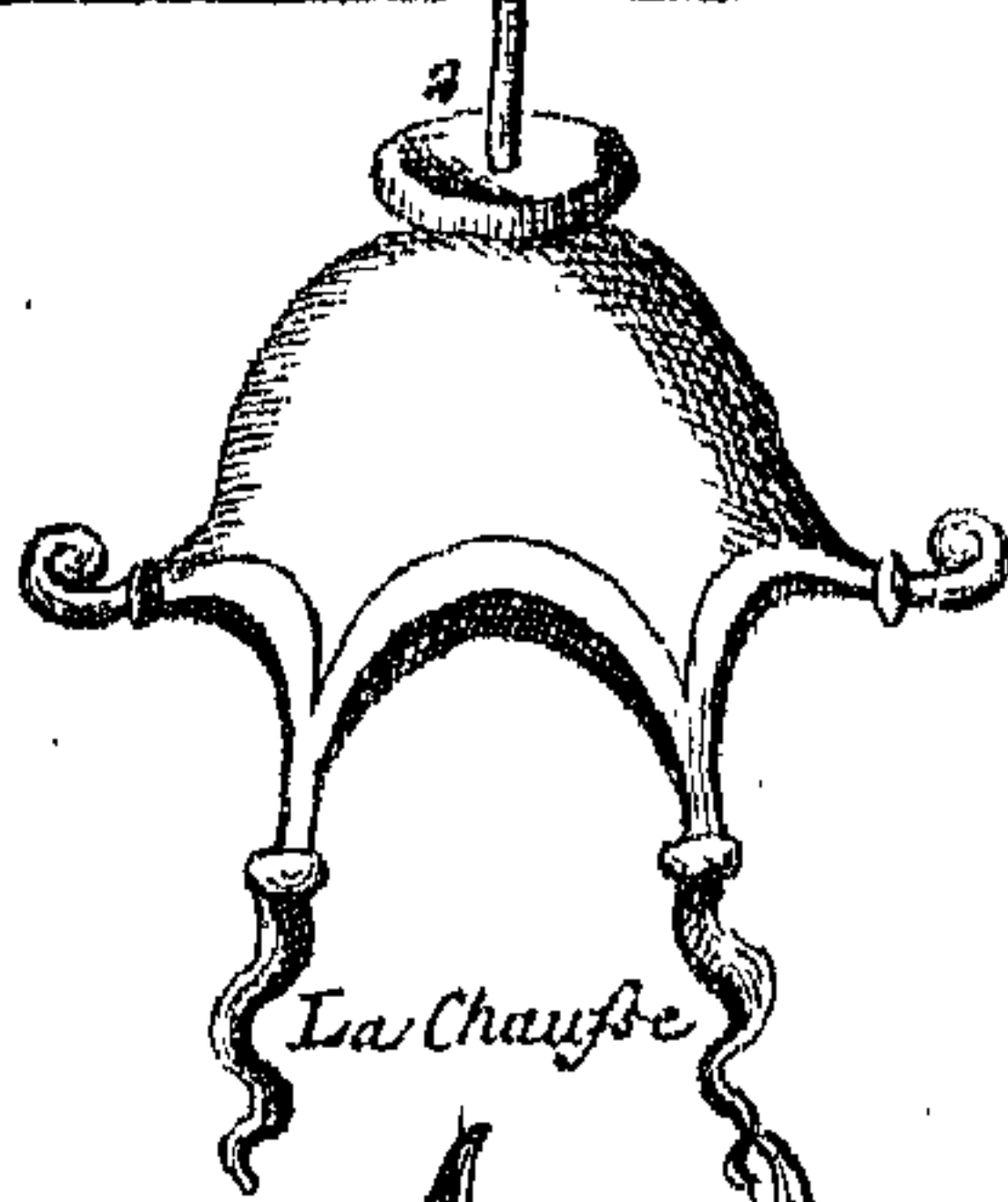
V. The *Fratres Arvales* were also Priests that sacrific’d for the Fruitfulness of the Fields, in *Latin* call’d *Arva*, from whence comes the Name *Arvales*. The Origin of ’em is this; *Acca Larentia*, Nurse of *Romulus*, had twelve Sons, one of whom died, in the room of which *Romulus* presented himself to her for a Son, and called himself and the rest of his Brothers *Fratres Arvales*; from which time there was always a College of *Fratres Arvales* to the number of twelve. The Symbols of their Priesthood were a Crown of Ears of Corn, and a white Ornament for the Head; according to *Pliny*, it was a Garland of Wheat bound with a white Ribband. This Office continued for Life; and even Exiles and Captives always held it.

VI. The *Luperci*, the most ancient of the *Roman* Priests, were instituted by *Evander* King of *Arcadia*, in Honour of the God *Lycæus*, whose Mysteries they celebrated. They were established at *Rome* upon Mount *Palatine*; and at the *Lupercalia* their Custom was to run naked thro’ the City, excepting that they had the Skin of a Goat about their Waste, whipping all they met with Thongs they had in their Hands, made also of Goat-skins; but especially Women, who voluntarily offer’d themselves to be lashed, believing the Strokes of the *Luperci* both procur’d Conception and a happy Delivery. They were divided into three Colleges, the *Fabiani*, the *Quintiliani*, and the *Julii*. These Priests were in no great Honour at *Rome*; for *Cicero* speaks of ’em with some Contempt, calling them a Society of Shepherds and Peasants.

VII. The *Pinarii* and *Potitii* were anciently Priests of *Hercules*, and had their Institution from a fabulous Story, taken notice of by most of the *Roman* Writers. *Pinarius* and *Potitius* were two old Men, whom *Hercules*, when at *Evander*’s, taught how they should worship him, and order’d they should offer Sacrifices to him both Morning and Evening. The first time they sacrific’d to him was in a Morning; but in the Evening *Potitius* had almost finished the Sacrifice before *Pinarius* arriv’d. *Hercules*, affronted at this Negligence, order’d that the *Pinarii* should thenceforward be no more than the Ministers of the *Potitii*, both at the Sacrifices and at the Feast that follow’d. *Dionysius Halicarnassæus* says it was at the Morning-Sacrifice that the *Pinarius* came so late, *Potitius* having already eaten up the Entrails; and that *Hercules*, in Punishment of the Negligence, order’d that



La Chaufée



La Chaufée



Maffei



Beger



Narbonne



La Chaufée



La Chaufée



Spon



Beger



Spon



Maffei



Beger



Bonanni



Bonanni



M. l'Ab. Fauvel

that the *Potitii* should ever after have the best Part for their Share. This Order of Priesthood continued no longer than to the 461st Year of *Rome*.

VIII. The *Rex Sacrificulus* was instituted at *Rome* after the Expulsion of their Kings, in Memory of the eminent Services they had done the Commonwealth, as *Dionysius Halicarnassens* tells us, and to preserve at least the Name of King among them, so long as their City endured. The Pontiffs and *Augurs* were obliged to appoint out of the Eldest of themselves, who should have no other Charge upon him but the Care of Divine Worship. It was resolv'd however that he should be subject to the *Pontifex Maximus*, that the Name of King might give no Umbrage to the publick Liberty; and if he was possess'd of any Magistracy, it was taken from him before his Inauguration. This *Rex Sacrificulus* was also call'd *Rex Sacrorum*, and his Wife *Regina Sacrorum*. *Macrobius* gives him the Title of *Pontifex minor*, and says he sacrific'd to *Juno* in the *Curia Calabra*, and that his Wife did the same, offering a Sow or She-lamb. *Vandale* is of Opinion that this Sacerdotal Dignity ceased from the Time of *Augustus*.

CHAP. X.

- I. The Habit of the Priests. II. What the *Albogalerus* and the *Apex* were. III. The Priests sacrificed often with their Heads veiled; the Reason of it. IV. The *Sacrificulus Narbonensis*. V. The Habit of the *Salii* of Mars. VI. Other Priests or Sacrificers. VII. The great Priestesses of *Cybele*. VIII. *Junia Torquata*, Priestesses of *Vesta*. IX. Other Priests and Priestesses. X. The *Septemviri Epulones*. XI. The strange Institution of the Priest of *Diana Aricina*.

I. **T**HUS far of the Priests: I come now to treat of the Habits they wore at their Sacrifices and other religious Acts; but as there will be Occasion hereafter often to describe them in the Chapter of Sacrifices in their proper Habits, I shall at present only take notice of some few of them.

II. I shall begin with the *Albogalerus*¹, the Cap or Bonnet which the *Flamines Diales* always wore, and might not put off except in the House, as has been already said. *Festus* says it was made of the Skin of a white Victim, and the top of it of an Olive-branch. That which we have here represented, taken from an ancient Marble, is adorned with *Jupiter's* Thunderbolt, whose Priests the *Flamines Diales* were. Many of these *Albogaleri* are to be met with upon Medals. The ingenious *M. de la Chaussée* is of Opinion the following Bonnet is what they call'd the *Apex*²: It was worn both by the *Flamines* and *Salii*, who were very careful to fasten it upon their Heads, which they did, by tying it with two Strings under their Chin. *Valerius Maximus* says the Sacerdotal Office was taken from *Sulpitius*, because he let the *Apex* fall from his Head whilst he was sacrificing. According to *Servius*, this *Apex* was a Rod or Wand cover'd with Wool, and put upon the top of the Bonnet of the *Flamines*, and that from thence the Bonnet took the Name of *Apex*. It was fasten'd with a Thread (*filum*) and from thence those Priests were call'd *Flamines*, or *Filamines*: But Etymologies of this kind are not to be dwelt upon. This last Bonnet is found upon Medals, and

by some other Antiquaries, as well as M. de la Chaussée, taken for the *Albogalerus*.

3 III. The following Head¹ is the Figure of a Sacrificer without a Beard; but
 4 whether of a Man or Woman is hardly distinguishable. The next is a Priest at
 large, taken from the Cabinet of the King of *Prussia*.⁴ This Sacrificer wears a
Toga, with part of which his Head is veil'd, as was the manner of the Priests
 that sacrific'd. They veil'd themselves that they might not be disturb'd in their
 Sacrifices by Objects that might otherwise present themselves. This Ceremony
 of veiling, tho' it was common enough, yet we often find Sacrificers without the
 Veil, both upon Marble and brass Figures, and also upon Medals. In the *Tra-*
jan Column the Emperor is often represented sacrificing, sometimes without the
 Veil, and sometimes with it; but it must be observ'd that he is always veil'd at the
 Sacrifices call'd *Suovetaurilia*, because consisting of a Sow, a Ram, and a Bull, but
 very seldom at any other; which Differences shall be again taken notice of in the
 Chapter of Sacrifices. This veil'd Priest holds in his right Hand a *Simpulum*,
 which is a kind of Spoon or Ladle often to be met with upon Medals and old
 Monuments: He held something perhaps also in his left Hand, but that with part
 of the Arm is broke off. The Priests, when they sacrifice, have commonly a *Pa-*
tera in their right Hand, out of which they pour Wine or other Liquor upon a
 flaming Altar, as will be seen amongst the Sacrifices.

5 IV. Tho' the Figure of the following Priest¹ preserved at *Narbonne* by the
 Abbot *Pech* Canon of *S. Paul's*, be but a rude Design, yet he is plainly seen ha-
 bited after the *Roman* manner, viz. with the *Toga*, part of which serves to veil
 his Head. He sacrifices, pouring out of the *Patera*, in his right hand, and hold-
 ing in his left a *Cornucopia* of a singular Form: For it terminates at the top in
 two branches, upon which is a Crescent, which makes it not improbable that 'tis
 either a Priest or Priestess of *Diana*, she being frequently represented with a Cre-
 scent upon her Head: I say Priest or Priestess, because it is not easy to distinguish
 which of the two it is, by reason of the many Foldings of the Habit upon the
 Breast. If it is a Priestess, it must be a great Veil that she is covered with, and
 not the *Toga*, that Robe being peculiar to the Men. *Diana*, (as may be seen in
 some Inscriptions) had her Priests as well as Priestesses, a great number of which
 Priests we shall see sacrificing, with their Ministers, in the Chapter of Sacrifices,
 which will give occasion to speak of them more than once.

6 V. The two *Salii*⁶ here represented, are taken from a *Roman* Marble, where
 they are found in a great Company: They wear those Bonnets, which *Dionysius*
Halicarnassensis says were called *Apices*, and which, for Security, were tyed under
 the Chin. The one holds a Staff in his right hand, and in his left I
 know not what; all which agrees very well with the Description given by *Diony-*
sus. They are girt (he tells us) with Belts of Brass; but this cannot here be dis-
 cern'd, by reason of the *Toga* that covers the Waste. The same Author says,
 they have each of 'em their Sword, which if ours have, they are without doubt hid
 under the *Toga*. They had also a kind of Shields called *Ancilia*; but as they
 us'd 'em only on certain days of the Year, we are not to wonder if ours have
 them not.

7 VI. The following Sacrificer⁷ crown'd with Laurel, holds in his right Hand
 a *Patera*, out of which he pours in sacrificing, and in his left a *Cornucopia*. He
 is habited like a Cup-bearer; his Tunick is fastened with a Girdle, and falls
 down only to the Knee. Some have taken him for a *Camillus*; but the *Camilli*
 (as we shall see afterwards in the Sacrifices) were Boys cloath'd down to the Feet.

8 The naked Man⁸ sacrificing a Goat, is, in the opinion of the learned *Maffei*,

a Peasant sacrificing to some Rural Deity, as *Bacchus* or *Mercury*, to whom they were used to sacrifice Goats and Rams. This Sacrificer has also the Head of a Ram under his foot, and sits under a Tree, which agrees very well with a Rural Sacrificer.

VII. The Habit of Priestesses is discoverable from Marbles only; and of these *Spon* gives us two that are very singular. The one is the Priestess of *Cybele*, and the other of *Vesta*, as the Inscription under each makes appear, the first⁹ of which runs thus, *Laberia Felicla sacerdos maxima matris Deum magnæ Idææ*. *Laberia*, after the manner of Sacrificers, has her Head cover'd with a Veil, which falls down to the middle of her Thigh. In her right Hand she holds a *Patera*, out of which she pours for a Libation upon a round Altar: In the other Hand she has a kind of Festoon, which hangs down on both sides: She has also something like Festoons hanging from her Neck: But what is most remarkable, is a Head hanging from her Neck upon her Breast, which seems to be the Head of *Jupiter*. *Dionysius Halicarnassæus* has a Passage that agrees very well with this. 'Tis a *Phrygian* Man and Woman (says he) that celebrate her Mysteries, carrying them thro' the City, and demanding their Alms for the Mother of the Gods, according to Custom. They wear Images hanging upon their Breast, and beating their Drums, they regulate their March to the Tune of those that follow playing upon Flutes, and singing the Praises of the great Mother.' *Spon* in the same place gives another Inscription, which concerns the Priestess of the great Mother, and runs in these Terms: LIVIA CLITE LIVIAE AMMIAE SACERD. M. D. M. I. Which last Letters signify *Sacerdoti magnæ Deorum matris Idææ*.

VIII. The Priestess of *Vesta*¹⁰ that follows, is veil'd a little differently, and holds with both her Hands upon her Breast a kind of round Urn, large at the top, and out of which issues Flame. The Inscription is this, IVNONI IVNIAE C. SILANI FILIAE TORQVATAE SACERDOTIVES-TALI ANNIS LXIV. CAELESTI PATRONAE ACTIVS L. The meaning of which is, That *Actius* the Freed-man dedicates this Monument to *Juno*, or to the Genius of *Junia Torquata*, Daughter of *Caius Silanus*, a *Vestal* Priestess, aged 64 Years: This *Juno* he calls his Cœlestial Patron. Here we ought to call to mind what has been said upon the Articles *Juno* and the *Genii*; That upon ancient Monuments the *Genius* of Women is often call'd *Juno*, and when mention is made of many *Genii* of Women, they are call'd in the plural Number *Junones*. Thus upon this Stone, where it is read, To *Juno* of *Junia*, it is to be understood, To the *Genius* of *Junia*. The Inscriptions *Genio Augusti*, *Genio Posthumi*, frequently occur upon Medals and elsewhere; but to the *Juno* of any is not so frequent; nevertheless there is a pretty good number of them that have not been taken notice of: This *Junia Torquata* is call'd in other Inscriptions, *Virgo Vestalis maxima*; and in this Quality it is, that she carries Fire in a Vase. She was Sister of another *C. Silanus*, who, being accused of Misdemeanours, and embezzling the Publick Treasure, when Proconsul of *Asia*, was banished to the Island *Cythera*. This Place of Exile, as being pretty tolerable, was given him (as *Tacitus* says) upon account of the *Junian* Family, and of his being a Senator, and at the Request of his Sister *Torquata*, who being a Virgin of singular Piety, contributed not a little towards the obtaining this Favour.

IX. The half naked Priest¹¹ that is sacrificing, is call'd by *Beger*, a Rustick, or Country Priest. 'Tis true, he calls him so not without some Uncertainty, nor is that Uncertainty without some Foundation, for Nakedness alone, in these Monuments, does by no means denote a Rustick Priest. We often see both Emperors,

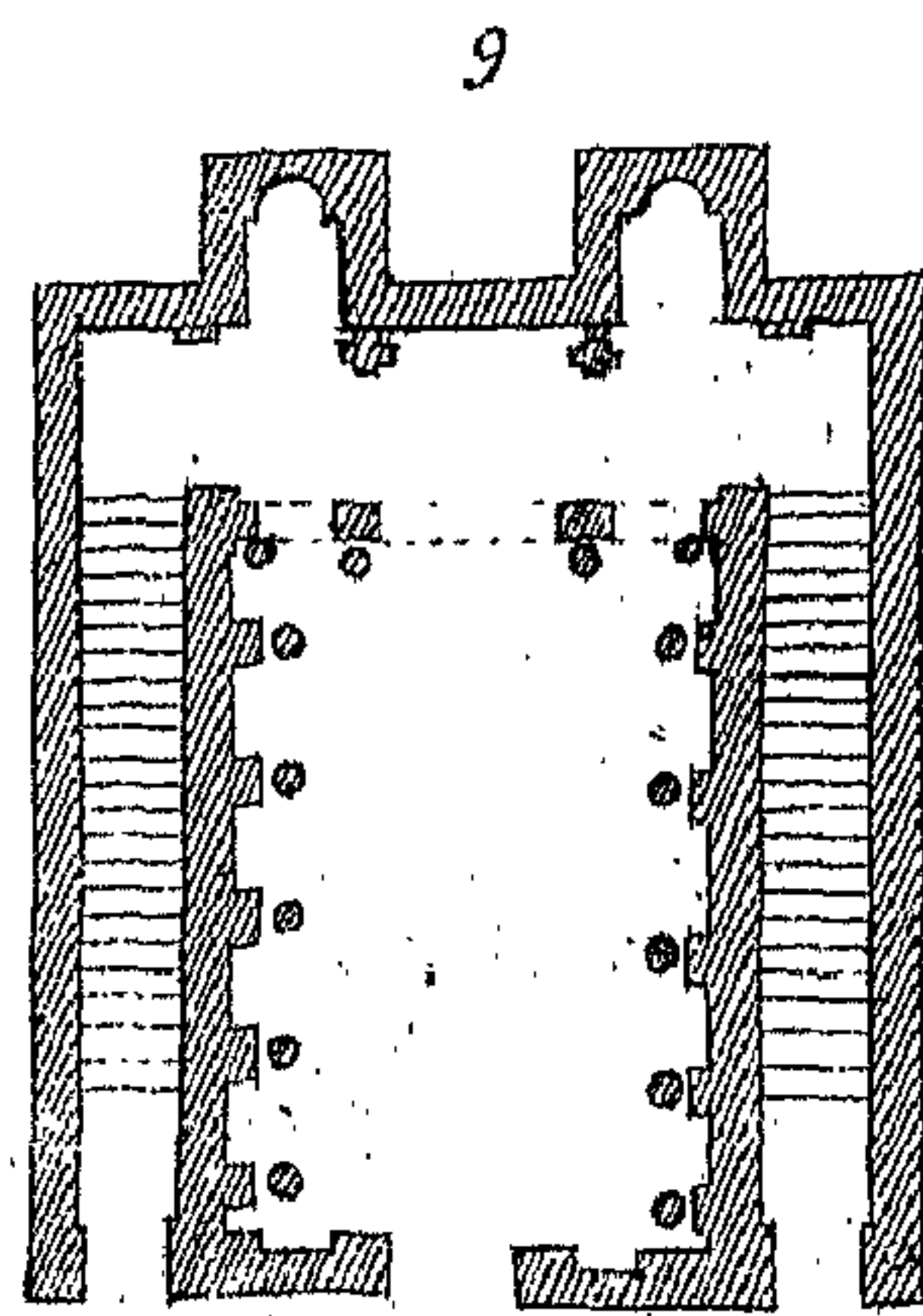
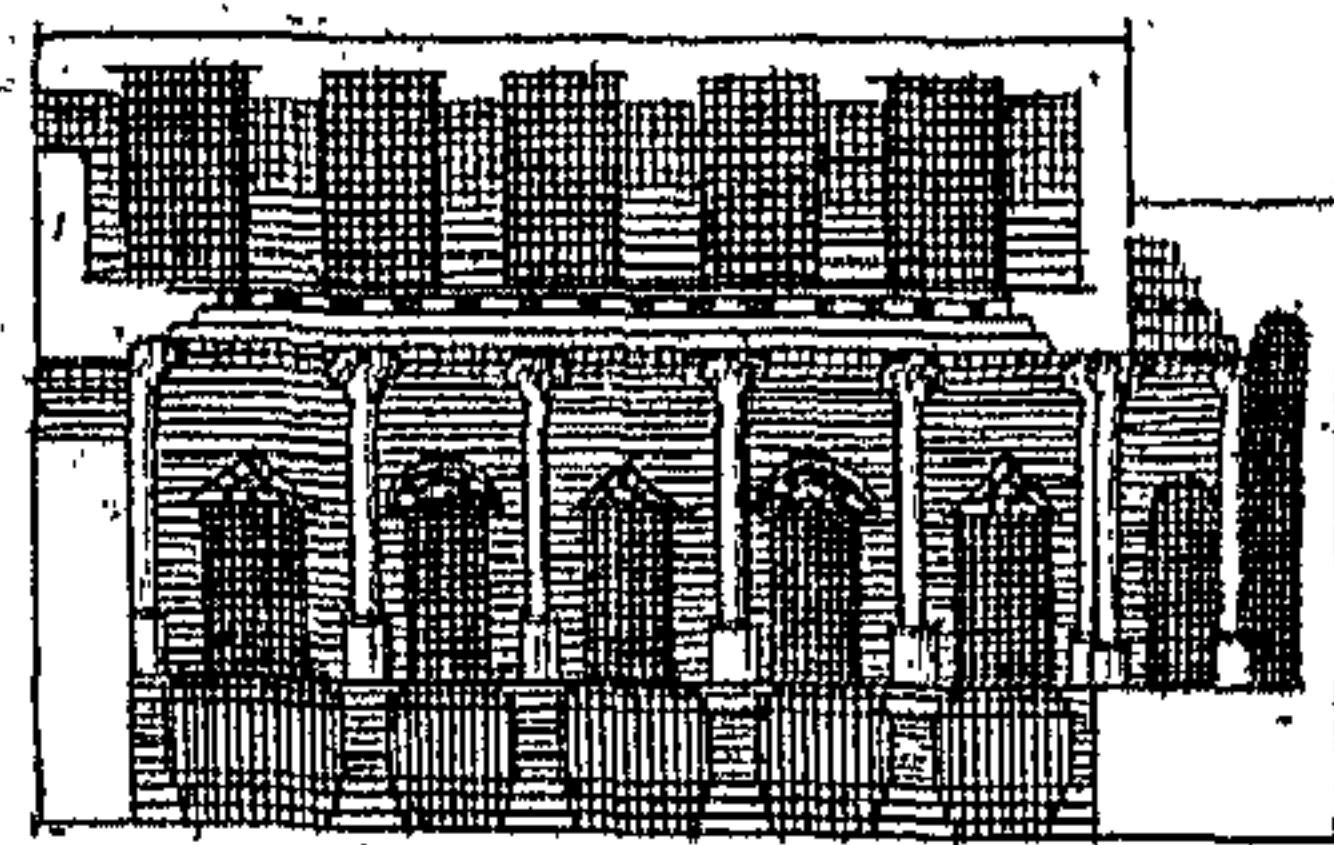
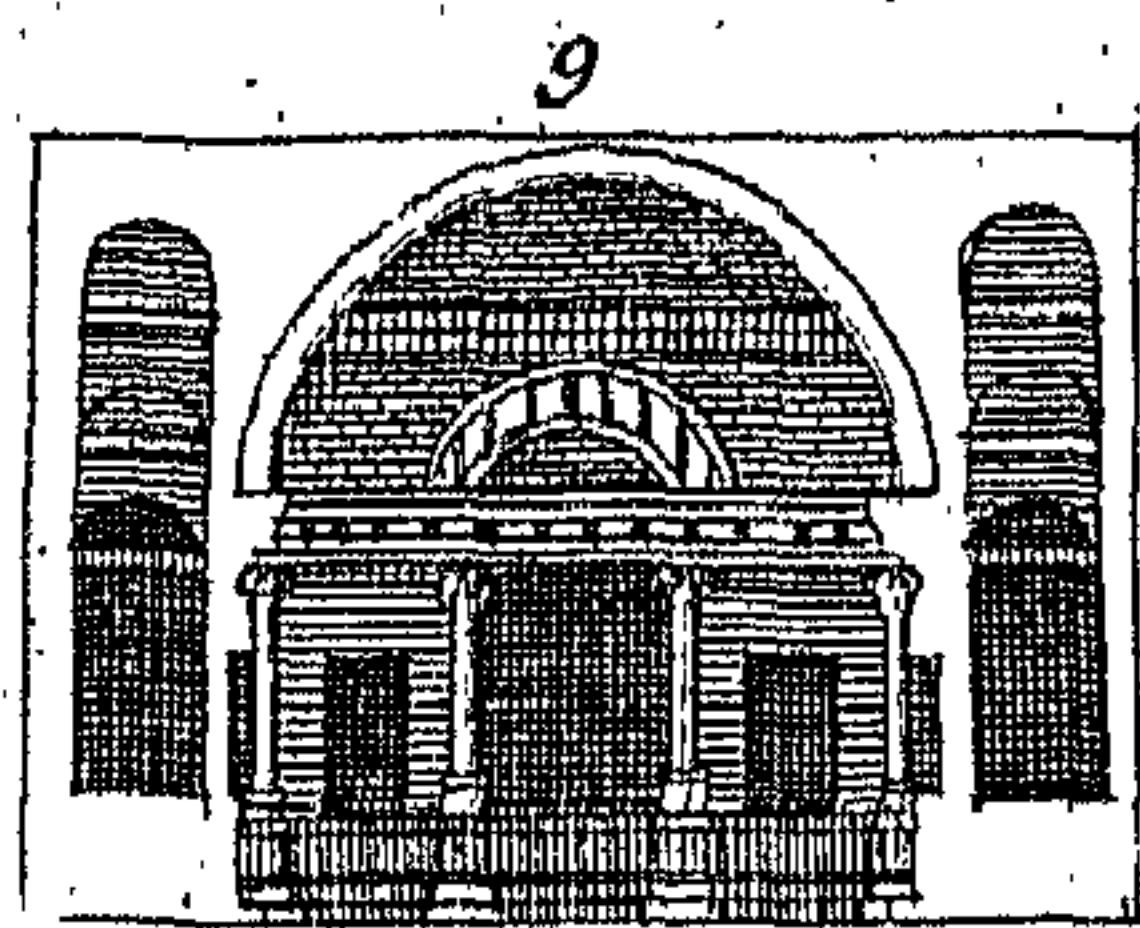
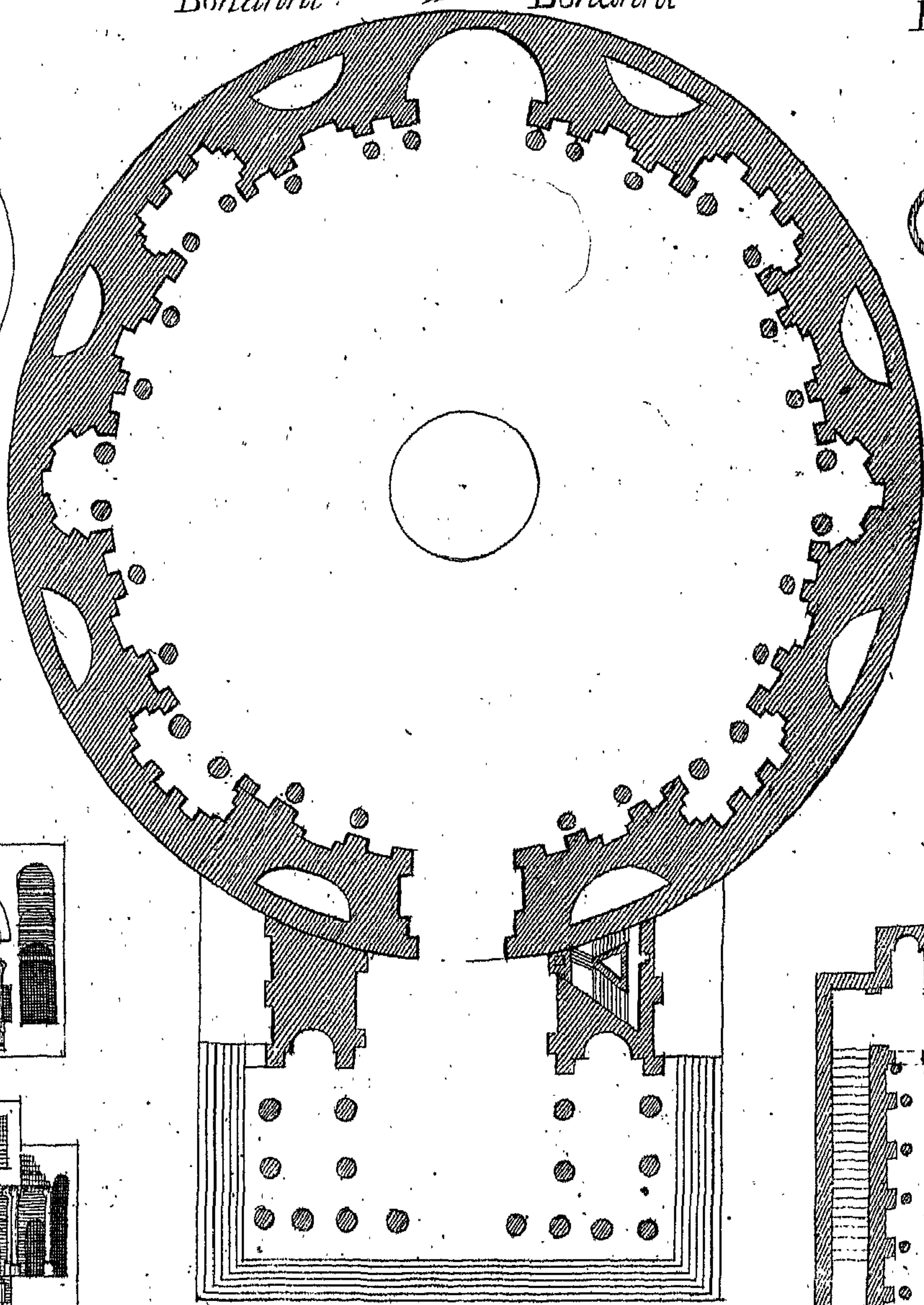
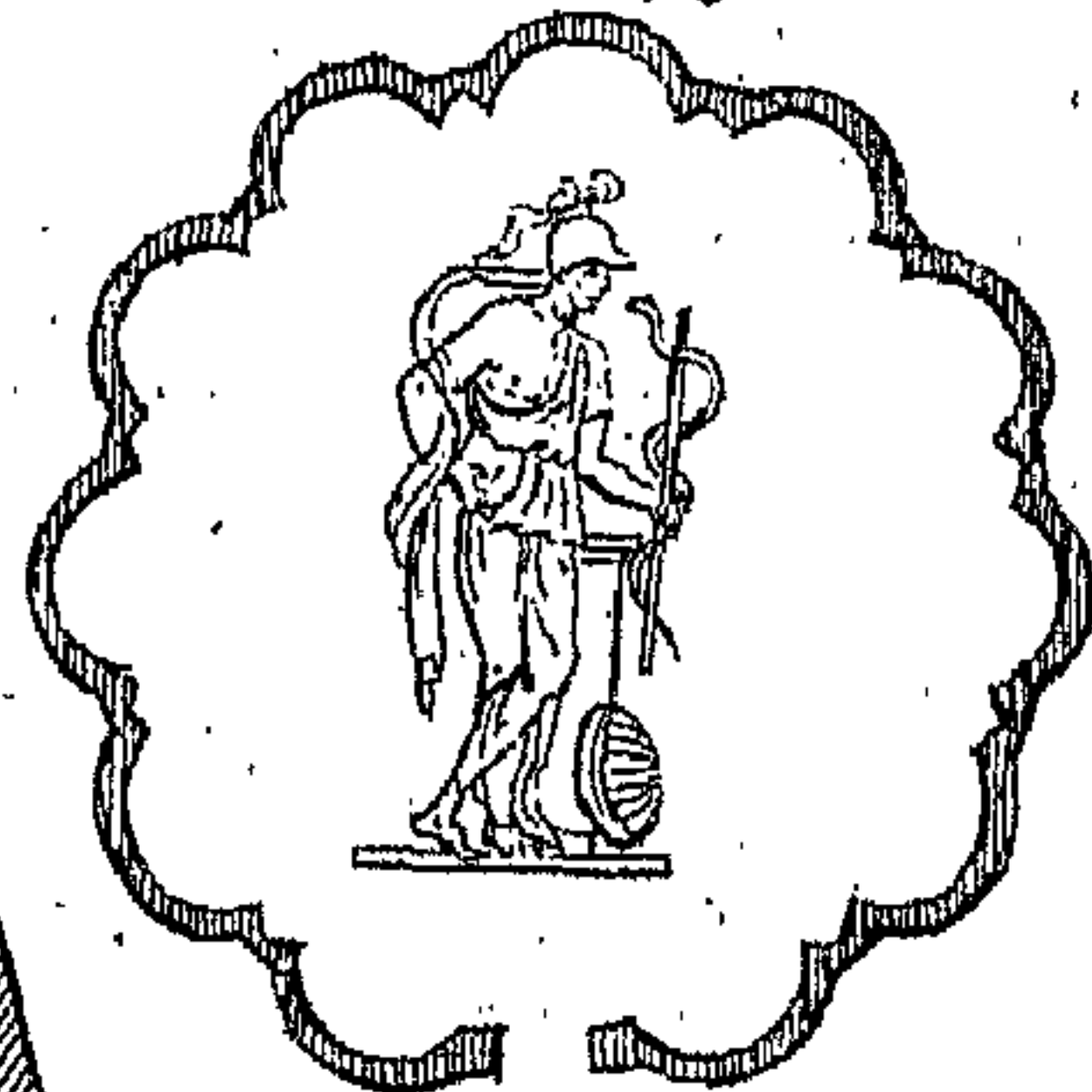
rors, and Persons of the first Rank, sacrificing thus in ancient Monuments. This Priest holds in his right Hand a *Patera*, as if he was pouring out of it, and a kind of round Pot in his left. *Beger* is of opinion, that it is an Apple that they sacrificed to *Priapus* or *Pomona*, or some other of the Country Gods, and from thence conjectures that 'tis a Country Priest. What is in his Hand is a Pot, and not an Apple; and tho' it were an Apple, yet we shall see *Trajan* afterwards in the Habit of a Priest, sacrificing and pouring out his *Patera* on a flaming Altar, encompass'd on all sides with Apples. The same *Beger* takes the following Image ¹² for the Emperor *Julian* the Apostate, and is indeed not unlike that Head of his which occurs upon Medals; he wore (as he himself tells us) a long Beard, and very seldom had his Hair cut; he is crown'd with Ears of Corn, Poppies, and Ivy-leaves, which denote (whether he be *Julian* the Apostate, or any other) a Man sacrificing to *Ceres* and *Bacchus*. He has the *Ægis* of *Minerva*, with *Medusa's* Head, which is often found represented in the Coats of Armour of Heroes and Princes, as will be seen in the fourth Part of this Work. The following Figure ¹³ has upon the Veil that covers its Head, a Crown of Leaves, which may signify that he is about to offer Incense to some Country Deity. In his right Hand he holds a small round Pot, and in his left a kind of Box to hold Incense. It is not easy to distinguish whether 'tis a Woman or a young Man without a Beard. The next is the Figure of a Sacrificer ¹⁴ holding a *Patera* in one Hand and extending the other in the Posture of a Suppliant. The next is something like another ¹⁵ that we have already given.

PLATE III. A Woman ¹ desirous to sacrifice, and to render the Gods propitious to her, holds in one Hand a *Patera*, and a Vase with its Cover in the other. The next ² Figure is pouring out of her *Patera*, and has nothing more to distinguish her. ³ There is in the Cabinet of this Abbey, a Figure of a Woman ³ holding in her right Hand a large *Patera*, and pouring out her Libation, and in her left an Apple or Globe. We shall also give five other Figures ^{4, 5, 6} successively, taken from the Cabinet of Father *Kirker*, tho' they have nothing particular, most of them ⁷ extending the Arms as Suppliants to the Gods: The last but one ⁸ has one Hand ⁸ extended, and with his Finger points towards Heaven.

X. The *Septemviri* (called *Epulones*) were Priests that presided at the sacred Banquets, Sports, and Sacrifices; They were instituted by *Numa* to the Number of three, as *Cicero* says, but have been since encreas'd to seven, the four last of which are supposed to be added by *Sylla*: Their Office was to appoint and to give notice of the Day when these Feasts were to be made in honour of the Gods, as of *Jupiter*, and others, and to take care that nothing should be wanting thereat; and to collect the Gifts made by particular Persons out of Devotion, for the Celebration of these Feasts; and to oblige the Heirs of those who had given any thing of this kind by Will, to pay it, or else to compel them by Law.

XI. The Priest of *Diana*, whom they called *Aricina*, from *Aricia* the name of the Place, call'd now *Riccia*, was to be a Murderer, according to *Strabo*, whose Words are these; 'The Sacred Groves of *Diana* are upon the left-hand side of the way, when you go out of *Aricia*: As to her Temple in that Place, they assure us that what was formerly said of *Diana Taurica*, is there confirmed, a Custom prevailing among them, becoming only *Scythians* and *Barbarians*, for there he is constituted Priest that has first murder'd his Predecessor: He is a Fugitive, and carries always a drawn Sword in his Hand to defend himself with, and ever upon his Guard for fear of an Attack.

There was at *Rome* a College of *Æsculapius* and *Hygiea*, of which mention is made in an Inscription given by *Spon*, and in one more correct, by the late *M. Fabreti*. It appears that this College was great and considerable.



B O O K II.

Concerning the T E M P L E S.

C H A P. I.

I. *The Origin of Temples.* II. *Their various Names, and the difference between Templum, Fanum, Ædes, and Delubrum.* III. *The Temples of the Augurs.* IV. *The Parts of the Temples.* V. *Temples on the tops of Mountains.*

I. CONCERNING the Origin of Temples, as well as of almost all other things, there is variety of Opinions. If we believe *Herodotus*, the *Ægyptians* were the first that made Altars, Statues, and Temples: Nevertheless it does not appear there were any in *Ægypt* in the time of *Moses*; at least he makes no mention of them, tho' he had frequent Occasions to do it. *Lucian* says also, That the *Ægyptians* were the first that built Temples, and the *Assyrians* took the Custom from them; but all this is uncertain: Nor have we any thing more to be depended on, than what we find in Holy Scripture. The first mention that is there made, is of the Tabernacle, built by the Order of God; which was truly a portable Temple, and which had within it a more secret and sacred Place than others, call'd the *Sancta Sanctorum*, to which the sacred and secret Places in the Pagan Temples call'd *Adyta*, answer'd. It is not known whether there were any Temples among the Heathens before the building of the Tabernacle; but 'tis certain there was before the building of the Temple of *Jerusalem*. There are some that pretend, that the Origin of Temples came from Sepulchres call'd Temples; but that's nothing but Conjecture.

The first Temple of the Heathens which the Scripture takes notice of, is that of *Dagon* the God of the *Philistines*, in which was a Statue of a human Form. The *Greeks*, who were taught many things of the *Phoenicians*, may well be suppos'd to have learnt to build Temples of them: But be that as it will, it is certain that the *Romans* borrow'd from the *Greeks* both the Worship of the Gods, and the Form of their Temples. 'Tis thought that *Deucalion* was the first that built Temples among the *Greeks*, and *Janus* among the *Latins*, tho' others say, 'twas *Faunus*, and that from thence comes the Name *Fanum*, which signifies Temple.

II. Temples, in *Latin*, were express'd by the Words *Templum*, *Fanum*, *Sacrarium*, *Ædes*, *Delubrum*; all which Names indeed signify'd Sacred Buildings, differing rather in Greatness than Form: But in process of time they were all indifferently taken for Temples. Temple is the most common Name of Places appointed for the Worship of the Gods. In old times they took the Word *Fanum* for the Area, or Plot of Ground consecrated to the Gods, upon which *Fanum*, after the *Ædifice* was rais'd, it took the Name of *Templum*: But in after-times they understood by *Fanum*, a Temple built and consecrated to the Gods; tho' it appears that it was rather taken for a little Temple, than a great one. *Cicero*, in his fourth Oration (*in Verrem*) twice calls a little Temple of *Ceres*, which was at *Catena*, *Sacrarium*, and twice *Fanum*, and says, that the Statue of *Ceres*

was in the inmost Recess of this *Sacrarium*; so that none but Women and Virgins that were Priestesses knew it, the Entrance therein being forbidden to Men, who did not so much as know that such a Statue was in being. By this we know that *Fanum* was a sacred Place and Edifice, that is to say, a Temple, and that *Cicero* makes no difference between *Fanum*, and *Sacrarium*. This Word *Sacrarium* is also taken for a little Temple or Oratory, in the House of a private Man. *Cicero* makes use of it also in this Sense; which nevertheless does not hinder but that Sacred Publick Buildings might bear the same Name: Thus there was the *Sacrarium Fidei* in the first Region of the City of *Rome*. The difference between the *Templum* and what they called *Ædes*, was, according to *Varro*, as cited by *Aulus Gellius*, thus; That the Temples were appointed and hallow'd by the *Augurs*, and from thence he says it was, that all the *Ædes* were not Temples. I don't believe that in after-times this Distinction was ever regarded, seeing we find the same Building sometimes called *Templum*, and sometimes *Ædes*. The *Ædes* were indeed but very small Temples, and so great was the Number of them in *Rome*, that they could scarce be counted. The *Delubrum* (according to *Asconius*) differ'd from the Temple in this, that the Temple was design'd for Worship of one Divinity only, whereas the *Delubrum* was composed of several *Ædes*, or Chappels of different Gods under the same Roof; or else, according to others, (says he) the *Delubra* are those Temples, which in the Entrance have great Basins (*Labra*) for the washing of dead Bodies, such as are seen at *Dodona* and *Delphos*. The Truth is, these Distinctions were hardly known, as the various Opinions brought by *Asconius* sufficiently shew; but the Word *Delubra* was rather indifferently taken for Temples.

III. The *Augurs*, as has been already said, gave the Name of Temple to a certain Space of Air and Earth, which they mark'd out with the augural Staff; which Spaces they enclos'd with Palisades, or large Nets, that no Body might enter therein.

IV. The Temples consisted of several Parts or Divisions: the *Area*, which some call the Porch; the *Næds*, or Temple, which was the same with the *Nave* of the modern Churches; and the holy Place or *Adytum*, into which the People were not permitted to enter or look. This Place had also other Names, as the *Penetræ* and *Sacrarium*. In some Temples there was beyond the *Adytum* a Place of yet more secret Recess call'd *ἐντὸς τοῦ ἁγίου*, or the Inner-Temple. The Way to their Temples was by an Ascent of many Steps, which for the most part were carried quite round, especially in the Temples call'd *Dipteres* or *Pseudodipteres*, on the Outside of which were certain Columns and Galleries, which shall be spoke of hereafter.

V. There were Temples also built upon the Tops of Mountains or Hills, to which the Ascent was very great: Such was that to the Temple of *Jupiter Capitolinus* at *Rome*, where there were no less than an hundred Steps. There was also at the Entrance of some Temples, Pools, or Ponds, which *Theodoret* in his *Eccl. History* calls *Περίσπαστήρια*, which the Guardians of the Temple made use of to expiate those that enter'd, by sprinkling them with Water. Some of the ancient Temples had Porticos, as that of *Diana* at *Ephesus* for Instance, which was a very large one.



C H A P. II.

I. *Several Forms of Temples, Square, Round, Oval.* II. *Of the Peripteres, Dipteres, and Pseudodipteres, Prostyles, and Hypetres.* III. *The Intercolumns, the Pycnostyles, Systyles, Eustyles, Diastyles, and Areostyles.* IV. *Temples turn'd toward the East, after what manner.* V. *What Order of Architecture was more peculiar to each God.* VI. *Besides the Statue of the God to whom the Temple was dedicated, Statues of other Gods were placed there generally.*

I. **T**HE Generality of Temples were either exact Squares or Oblongs; some nevertheless were round, of which Form there are some yet remaining at Rome, as the *Rotunda* or *Pantheon* of *Agrippa*, as also of *Minerva Medica*, and the little Church of *St. Stephen* upon the *Tiber*, which some very probably think to have been the ancient Temple of *Vesta*, which the old Authors of the Description of *Rome* place in this Region of the City. There are some round Temples seen also half demolished near *Poussol*. Some Footsteps also of one of this kind, or rather of an oval Figure, were discover'd at *Rome* about the middle of the 16th Cent. The Description *Flaminius Vacca* gives of it, which, with other excellent Observations of this Sculptor, we have given in our *Diarium Italicum*, deserves a place here. 'My Father *Gabriel Vacca* (says he) digging in his Vine-yard, situated in the *Salustian* Gardens near the *Salarian* Port, found a large Edifice of an oval Form, with a *Portico* or *Piazza* all round it, supported with Marble Pillars of a yellowish Colour, each of which was eighteen Palms high. The Chapiters and Bases were of the *Corinthian* Order: This Building had four Gates into it; to which there were as many Stair-cases: The Pavement was of Marble of different Colours, elegantly dispos'd: At each Gate there were two Pillars of Oriental Alabaster, so transparent, that the Rays of the Sun easily pass'd thro' it: Under the Edifice we found certain Canals so deep, that a Man might walk upright within them: We also found two leaden Pipes about twelve Palms in length, whose Diameters were somewhat less than a Palm.

What's here remarkable is, that this Temple had four Gates, whereas others had but one: This was perhaps because the Temple was dedicated to *Venus*, whom they call'd *Παρθενος*, or *Popular*, a Quality which requir'd an easy Access to all the World: These great subterraneous Canals were doubtless intended for conveying Water into the Pools, which were us'd for the Ablution of the Priests, and it may be also for the sprinkling of the People that came into the Temple: Around the Temple there was a *Portico* or Gallery supported by a Range of Pillars, placed at a certain distance from the Wall, and cover'd with great Stone Plates, supported on one side by the Wall of the Temple, and on the other by a Cornish upon the Pillars.

III. Many of the Temples of *Rome* and in *Greece* had their *Porticos* or Galleries, which they call'd *Peripteres*, signifying, as the *Greek* Word imports, Wings all around: There were two sorts of *Peripteres*, namely the *Dipteres* and *Pseudodipteres*: The *Dipteres* had two Wings, or Ranges of Pillars upon the Sides, which were equal in breadth with the inner Columns. The *Pseudodipteres* were the Invention of *Hermogenes*, who to enlarge the *Portico*, and make it more spacious, took away the inner Range of Pillars, and left only the outward one. Other Temples that had no Wings, had Pillars nevertheless partly prominent. Of this kind is the Church of *S. Mary the Ægyptian* at *Rome*, formerly the Temple

Temple of some Pagan Deity, whose Name is not known. Such also is the four-square House at *Nîmes*, which formerly was a Temple. Many other Temples there are, which had no Pillars on the Sides, but in the Front only, and were therefore call'd *Ναὶ πρόστυλοι*, which is as much as to say Temples with Pillars at the Frontispiece. Others again had only Pilasters in the Front, whilst others had two Fronts opposite to each other, and were from thence call'd *Ἀμφοπρόστυλοι*. Other Temples of the Ancients were call'd *Hypetrès*, and had on the outside two Ranges of Pillars all around, and as many within, while the middle was open at the top like our Monasteries. 'Tis probable there were but few Temples of this kind; nor does *Vitruvius* take notice of more than one of them, which was the Temple of *Jupiter Olympius* at *Athens*. *Pausanias* indeed makes mention of another situated in the Road from *Phalera* to *Athens*, dedicated to *Juno*, but without either Roof or Gates. The Story goes, that it was burnt by *Mardonius* the Son of *Gobryas*. The Statue of *Juno*, supposed to be made by *Alcamenes*, was nevertheless in being in the time of *Pausanias*, which was about six Centuries after this Fire.

III. In the Temples now remaining, that Diversity of Intercolumns, spoken of by *Vitruvius*, is yet to be seen. That Species of them call'd *Pycnostyles*, which is one Diameter and a half of the Column, seems to have been more in use in the Age after *Vitruvius* than before: For in his Time there was but two of them at *Rome*, viz. the Temple of *Julius Cæsar* near the Lake *Curtius*, and that of *Venus* in the *Forum Julium*. At this Day however many of this sort occur, both in ancient Monuments, and in the Plan of old *Rome*, publish'd by *Bellori*. *Vitruvius* reckons this kind of Intercolumns incommodious upon this Account, that there was not space enough left between the Columns, and that the Matrons, who went hand in hand to the Temple, were obliged to separate, that they might have room to enter, that the Walks were too narrow, and that these Columns placed so thick, spoil'd the Prospect of the *Porticos*, by obscuring them. That kind of them call'd *Systyles* consisted of two Diameters of a Column, but this *Vitruvius* thinks also too narrow. Both the one and other, however, were more tolerable when the Columns were tall and thick, and when there was the space of a Diameter and half, or two Diameters, which was large enough to make the Entrance easy: And for that reason it probably is that there are so many of the *Pycnostyles* found amongst the *Roman* Monuments. The Intercolumn most approv'd by *Vitruvius*, is that call'd *Eustyle*, and which consists of two Diameters and a quarter. As to the *Diastyle*, which was three Diameters of the Column, he is of Opinion there is not Strength enough, and that the Cornishes crack, by reason of the too great Distance: Nor was the *Areostyle*, whose Diameters were yet more, fit for any thing else but to support Beams.

IV. The Statues of the Gods, to whom the Temples were consecrated, were placed with their Faces towards the West, as *Vitruvius* tells us, that their Worshipers, when they pray'd and sacrific'd to them, might look towards the East, and the Gods seem from that Quarter to behold their Worshipers. Their Gates for this reason were at the West end; tho' in After-times this Custom does not seem to have been so scrupulously observ'd, as may be seen from the Temples that remain at this Day. The same Author observes, that they varied the Situation of their Temples sometimes for the sake of having a larger Prospect from thence of the Walls of the City: So also if a Temple was built by a River-side, as in *Ægypt* upon the *Nile*, it was so order'd as to look towards the Banks; and if in the High-way it was so contriv'd, as that Travellers passing by, might look in and do Reverence to the Gods.

V. Nor were other Rites of the Ancients better observ'd, as that which *Vitruvius* says, particular Gods had their Temples of a particular Order of Building; as for Instance, the *Dorick* Order was confin'd to *Minerva*, *Mars* and *Hercules*, its Plainness best agreeing with their Valour; the *Corinthian* to *Venus*, *Flora*, *Proserpine*, and Nymphs of the Fountains, as most agreeable to their Delicacy; the *Ionick* to *Juno*, *Diana*, *Bacchus*, and other Deities of the same kind, as holding the Mean between the Severity of the *Dorick*, and the Delicacy of the *Corinthian*, which Mean or Mediocrity was the Quality of these Gods: The *Hypætra* also, or Temples without Roofs, were for their Propriety peculiar to *Jupiter*, *Thunder*, *Heaven*, the *Sun* and *Moon*.

VI. At the Entrance into their Temples, it was their Custom to put the Names of the Gods to which they were consecrated. But tho' these Temples were principally dedicated to one particular Deity, yet they had oftentimes little Chappels within for the Worship of other Gods. *Diodorus Siculus* takes notice of a Chappel of this kind in the Temple of *Vulcan* for the Worship of *Isis*, which he calls *Συνοῖς*. *Cella*: Many more of these are to be met with; but the most remarkable Testimony herein is taken from an Inscription at *Vienna*, which is this;

D.D. FLAMINICA VIENNAE
TEGULAS AENEAS AURATAS
CUM CARPUSCULIS ET
VESTITURIS BASIUM ET SIGNA
CASTORIS ET POLLUCIS CUM EQUIS
ET SIGNA HERCULIS ET MERCURI

D. S. D. de suo dedit.

Mention is elsewhere made of several Temples, which, besides the Statues of the Gods to which they were consecrated, had also Statues of many other Deities: But the greatest Number of this kind was in the *Pantheons*.

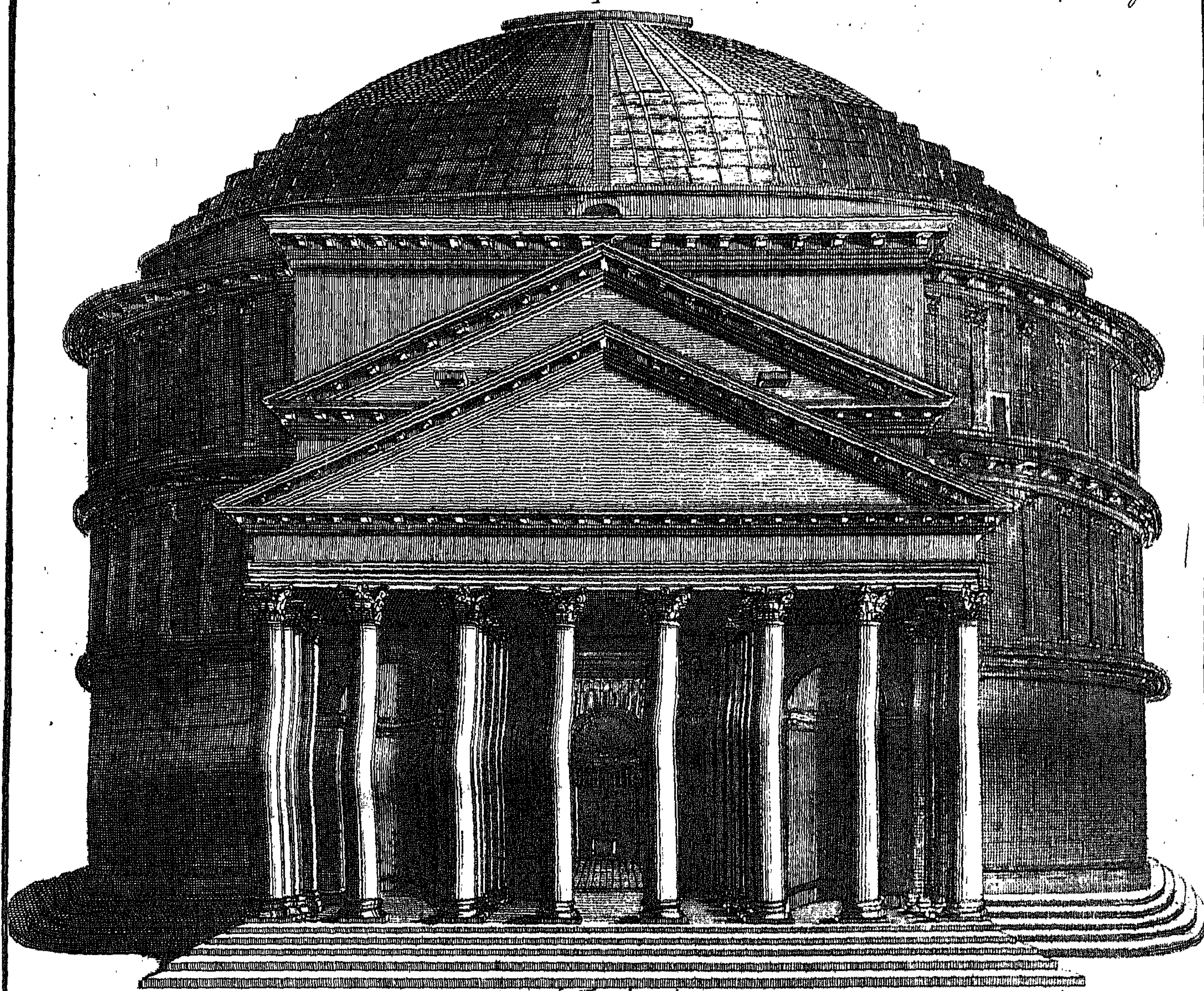
C H A P. III.

- I. The Temple of *Nîmes* called *Diana's*, and thought to have been a *Pantheon*.
- II. The *Pantheon* at *Rome*, called the Temple of *Minerva Medica*.
- III. The great *Pantheon* at *Rome* called the *Rotonda*.

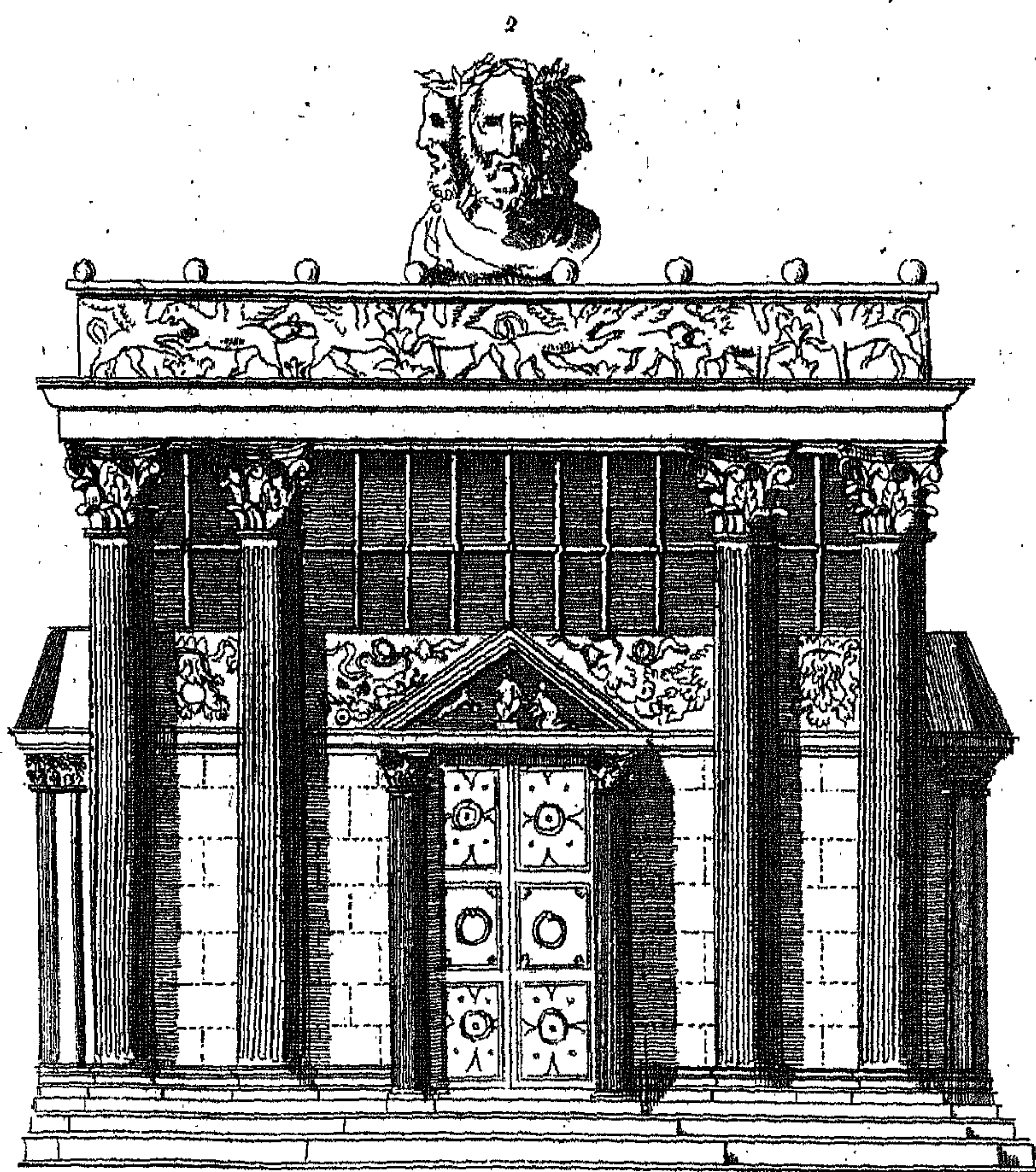
I. **T**HE Temple at *Nîmes*, suppos'd, tho' without Ground, to have been *Diana's*, seems to have been a *Pantheon*. There have been in it twelve Niches, six of which remain at this Day on one side: It's not improbable there was in each of them a different God, and that it was the Temple of twelve Gods, which an ancient Author writing of, under the Name of *Athanasius*, calls *Δωδεκαθεῶν*, or the Temple of twelve Gods. These twelve Deities of the first Rank, or Gods of the greater Nations, were, according to *Ennius*, *Juno*, *Vesta*, *Minerva*, *Ceres*, *Diana*, *Venus*, *Mars*, *Mercury*, *Jupiter*, *Neptune*, *Vulcan*, and *Apollo*. The *Greeks*, as has been observ'd in the Beginning of the first Volume, differ'd from the *Latins* concerning the Names of these twelve Gods. I have here given the Figure of this *Pantheon* at *Nîmes*: On one side is the Section of it; and on the other the Plan accurately delineated, by the Order of M. *Flecbier* Bishop of *Nîmes*.

II. Another *Pantheon* is that remaining at *Rome*, which I take to be the *Pantheon* of *Minerva Medica*, and have endeavour'd to prove by many Arguments in my *Diarium Italicum*: The Chief of which is that *Rufus* in his Description of *Rome*, places the Street of *Minerva* and the *Pantheon* of *Minerva Medica* near the *Ursus pileatus*, which was a Street, and Quarter of old *Rome*, so call'd from a Bear of Stone that stood there, with a kind of Cap upon its Head. This Bear is at this Day before the Church of *S. Bibiana*; not far from which behind it is that Temple of *Minerva Medica*, whose Form, together with the several Chappels and Niches plac'd round it, shews it to have been the *Pantheon* of *Minerva*, call'd *Medica*, as the Goddess of Physick. *Hygiea*, was properly the Goddess of Physick, only it was customary with the Gods, as has been often before observ'd, to lend one another their Qualities and Symbols. There is also found in the ancient Descriptions of *Rome* a Temple of *Apollo* surnam'd *Medicus*, as the God of Physick, which Quality properly belong'd to his Son *Æsculapius*. This *Pantheon* is a Decagon within, and its ten Angles plainly perceiv'd: From one Angle to another the Distance is twenty two Feet and a half of the King's Measure, which makes in all 225 Feet: Between the Angles there are arch'd Chappels, whose Form is almost a Semi-circle, and which terminate on the outside the Circumference of the Temple: But this will be better comprehended by the Plan¹⁰ we have given of it, in the Center of which is plac'd a Figure of *Minerva*, with the Symbols of Physick, such as she was publish'd by the learned *M. de la Chaussée*, in his Book entituled, *Gemme Antiche*. Tho' there be ten Angles, and as many Sides, yet there are but nine Chappels, the Gate and Entrance into the Temple being in one of the Sides. In all Probability each Chappel had its Statue of some God, and in the Center that of *Minerva Medica* facing the Gate.

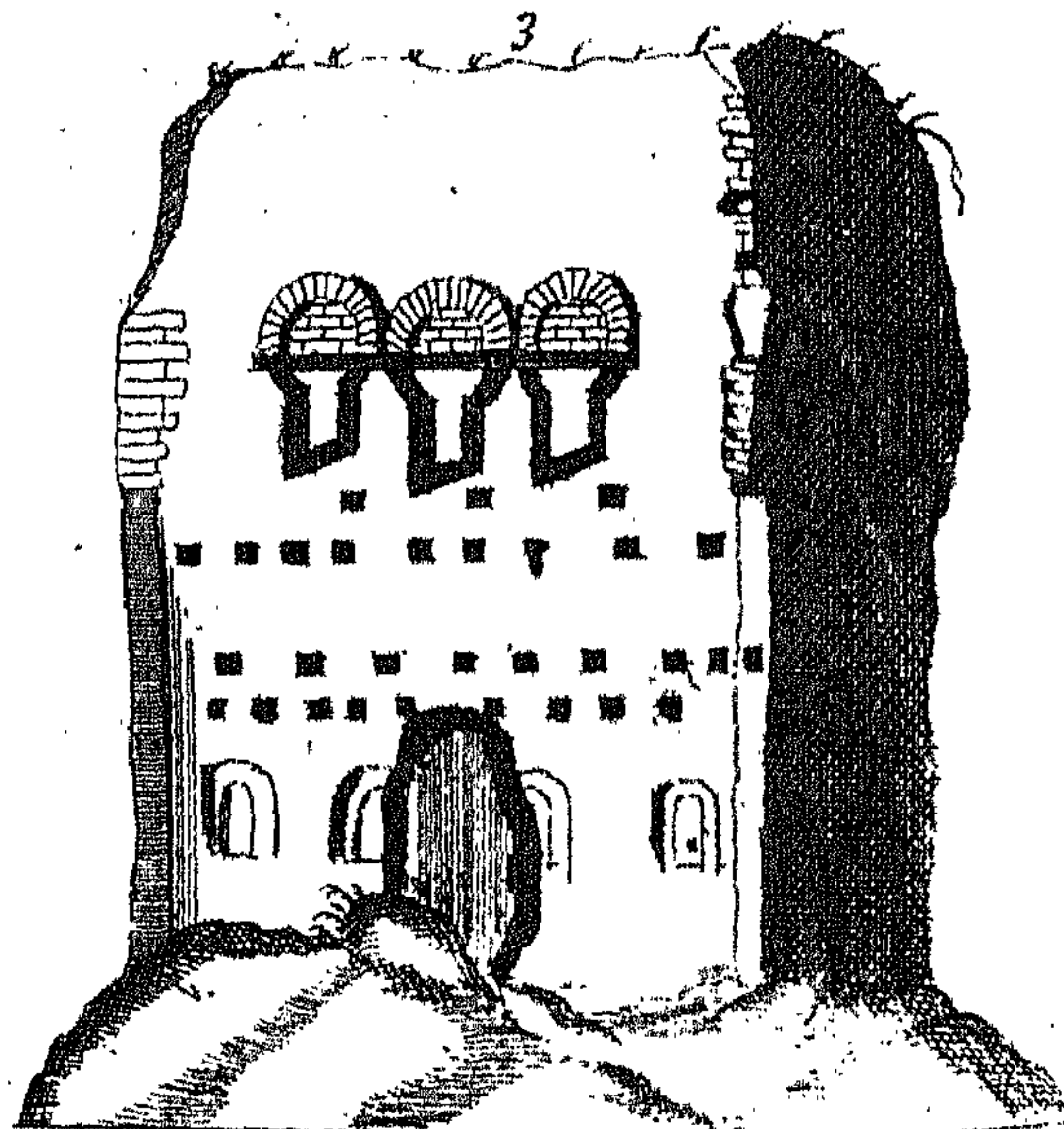
III. The great and celebrated *Pantheon* at *Rome*, built, as is generally thought, by *Agrippa*, or only repair'd and adorn'd with a *Portico*, as others think, remains yet entire. Its Figure is round, and the Light thrown in at the top thro' a large Hole in the middle of the *Cupola*. Around this Temple on the Inside are six Niches, probably design'd for as many Statues of the principal Gods: For my Opinion is, that it was upon account of the Number of Deities worshipp'd in these Temples, that they were call'd *Pantheons*, and not, as *Pliny* would have it, because its convex Figure represented Heaven, *Quod forma ejus convexa fastigiatam Coeli similitudinem ostenderet*: Besides, we find in the other *Pantheon* of *Minerva* just describ'd, nine Niches, design'd, without doubt, for so many Deities. The *Portico* before this Temple is more surprizing than the Temple it self: For it is compos'd of sixteen Pillars of a prodigious Size, all of Granate Marble, and of one single Stone. The Diameter of each is five Feet, and their Heighth, in proportion to this Thickness, is something more than thirty seven Feet, without Base and Chapter. Of these sixteen Pillars eight are in front, and the other eight behind them, which together compose the whole *Portico*. They are of the *Corinthian* Order. A certain *Roman* Architect, whose MS I have by me, says that the whole Foundation of this *Pantheon* is thought to be solid, and that it extends it self not only to the Walls of the Temple, but also a great way beyond them on every side. The same Author is of Opinion, that the Quadratures of the Roof were adorn'd with Plates of Silver, and that some Traces of them yet remain. What he means by the Quadratures of the Roof, *Quadrature della volta*, I know not; they, however, who are upon the Spot, may inform themselves: But it is not at all incredible, if we consider that the whole Arch was cover'd with gilt Brass, and carried away by the Emperor *Constantinus* III. There were also Beams of Brass, which *Urban* VIII. took and used for



LaFreri



Nardini



Thiroux



Plate 4

for the great Machine call'd the *Baldachine*, and great Pieces of Artillery, which are to be seen in the Castle of *S. Angelo*. In the time of Pope *Eugenius* IV. (says *Flaminius Vacca*) when they were digging before the *Pantheon*, they found a great Lion of *Basalt* Stone, which is a black Stone of *Ægypt*, and a large Vase of *Porphyry*. Since then, another Lion was found of the same Stone, and both of them plac'd at the Fountain of *Sixtus* V, where they are to be seen at this Day: The Vase of *Porphyry* was plac'd before the Portico of the *Rotunda*. In the days of Pope *Eugenius*, there was also found part of the Head of *Agrippa* in *Brass*, the Foot of a Horse and a Piece of a Wheel, both of the same Metal, which shews that *Agrippa* was represented upon the Portico in a triumphal *Quadriga* of *Brass*. We shall here give the Plan of the *Rotunda* or *Pantheon* from the celebrated Architect *Serlio*, and the Profil in the next Plate, according to *Lafreri*.

II
PLATE
IV.

I

C H A P. IV.

I. The Ornaments and Riches of the Temples. II. A Brazen Temple called *Calciacos*; also a Temple of transparent Stone. III. The Consecration of Temples. IV. The Situation of Temples, according to *Vitruvius*. V. The Asylum's of Temples. VI. Temples pelted with Stones, in Publick Calamities.

I. **T**HE Ornaments of their Temples are taken notice of by ancient Writers, as resembling those we have already describ'd. *Ovid* mentions their gilt Roofs; and *Aristophanes* their golden Gates; besides which, they were also beautified with Paintings. Thus *Cicero* (speaking of a certain Temple in *Sicily*) says, that the Wars of *Agathocles* were there painted. *Livy* also speaks of their Temples being adorned with Pictures: But besides this, upon Feast-days they were adorned with Laurel, Olive-branches and Ivy. They also painted Lions at the Gates of the Temples, as the Guardians of them. These Ornaments however were not the same every where, but were varied according to the humour or taste of those, that either built or beautify'd the Temples. In some of them there was also immense Riches found; for which reason it was, that *Dionysius* the Tyrant, to maintain the Wars he had undertaken, and to supply his other Extravagancies, rifled the Temples, and carried off all the Gold and Silver he found there. 'Tis said that the Habits and Ornaments which he took from one Statue of *Jupiter* amounted to eighty five Talents of Gold, and that he himself was the first that laid his Hands upon it, his Servants out of a religious Scruple not daring to attempt it. He robb'd also the Statue of *Apollo* of his golden Hair; and failing to *Træzena*, he carried off all the Silver Money of *Apollo* and *Leucothea*, together with a Table of Silver, upon which was a certain good *Genius* pouring out Wine to *Apollo*. He also robb'd *Æsculapius* of his golden Beard, and adding Rallery to his Impiety, said it did not become the Son to have a Beard, while the Father was without one. But these Riches are nothing in comparison with what we shall find hereafter in several *Roman* Temples. It was the Custom to hang in their Temples the Arms taken from the Enemy: *Thucydides* speaks of three hundred compleat Sets, plac'd by the *Athenians* in different Temples of the City. There were also Coats of Armour and Helmets

Helmets of Brass in a Temple of the great Mother *Cybele*, as *Cicero* observes in his fourth Oration *in Verrem*. The *Romans* took the Custom of hanging in their Temples the Spoils of the Enemy, from the *Greeks*; Examples of which shall be brought by and by.

II. There were some Temples all of Brass, as that, for instance, of *Minerva*, called *Chalcioecos* at *Lacedemon*, which Word signifies a House of Brass. *Victor* also (in his Description of *Rome*) takes notice of another Brasen Temple in that City. But there is nothing more extraordinary than the Temple of *Fortune*, surnam'd *Seia*, built by *Nero* in his Palace, and call'd *Domus aurea*. That Temple was (according to *Pliny*) built of a sort of Stone, brought at the Command of *Nero* from *Cappadocia*; which Stone was call'd *Phengites*, by reason of its Brightness, it being so transparent, that they who were within the Temple could see clearly, tho' there were no Windows, and the Doors shut.

III. The Consecration or Dedication of Temples was made at *Rome*, either by the College of Pontiffs, or by some one of the College, the Ceremonies of which are mentioned in *Tacitus*, where speaking of the repairing of the Capitol, he says thus: '*Vespasian* committed the Charge of repairing the Capitol to *L. Vestinus*, a Person of the *Equestrian* Order: Upon his consulting the *Haruspices*, they told him, that the Remains of the old Temple must be carried to *Marshes* and the new one built upon the same Foundation. Upon the eleventh of the Kalends of *July* therefore, the Weather being fair, all the Space design'd for the Temple was mark'd out with Ribbons and Crowns. The Soldiers then enter'd with Boughs, those of them, I mean, whose Names signified something Fortunate: Then the *Vestal* Virgins follow'd, accompanied with Youth of both Sexes, whose Fathers and Mothers were living, and wash'd all the Place with Water drawn from Fountains, Lakes and Rivers. After them goes *Helvidius Priscus* the Prætor, preceded by *Plautus Elianus* the Pontiff, who, after having expiated the Place where the Temple was to be built, with the Sacrifice of a Cow and some Bulls, and laid the Entrails upon a Turf, address'd himself to *Jupiter*, *Juno*, *Minerva*, and the Patron Deities of the Empire, to prosper these Beginnings, and to be so far propitious, as to enable them to finish what the Piety of Men had undertaken for their Residence; after which he touch'd the Ribbon with which a Stone was tyed, to which Cords were also fastened. Then the other Magistrates and Priests, with the Senate, Knights, and a great part of the People, full of Zeal and Joy, apply'd themselves to move this Stone, which was of a prodigious Size, and to drag it to the Place where it was to be laid, throwing also into the Foundations small Pieces of Silver and Gold Money, with Pieces of other Metals in the Oar, before it had been in the Crucible.' Thus was the Consecration of a Temple perform'd (according to *Tacitus*) or rather the Ceremony us'd at laying the Foundation. I do not affirm that the same Rites were always observ'd upon the same Occasion, without Variation: For it was the Business of the *Haruspices* to regulate these things, and to consult the Gods after their own manner, what was to be done. Such was the Religion of the Pagans, that tho' they wou'd undertake nothing without first consulting the Gods, yet they prescrib'd the Signs themselves, by which they were to know their Pleasure.

IV. What *Vitruvius* observes concerning the Situation of their Temples, with relation to the Quality of the Gods to whom they were dedicated, is very remarkable. 'Whenever (says he) they built Temples to their Gods, especially the Tutelar Deities of the City, as *Jupiter*, *Juno*, or *Minerva*, their Custom was to build them upon the most considerable Eminences, from whence they might have a Prospect of the greatest part of the Walls of the City: If it was to

Mer-

‘*Mercury*, they built it in the *Forum*, or Market-place; or else in the *Emporium*, or Place where their Fairs were kept, as was usual to *Isis* and *Serapis*: If to *Apollo* or *Bacchus*, it was near the Theatre: If to *Hercules*, near the *Circus*, when the City had neither *Gymnasium* nor Amphitheater in it: If to *Mars*, it was in the *Campus Martius*, out of the City: If to *Venus*, at the Gate. In the Writings of the *Hetruscan Haruspices*, we find that the Temples of *Venus*, *Vulcan* and *Mars* were built without the Walls: Those to *Venus*, for fear an occasion shou’d be given to Debauchery amongst the Youth and Mothers of Families, if *Venus* was worshipp’d in the City: Those to *Vulcan*, to remove from their Houses the Danger of Fire, by the Worship of *Vulcan*; and lastly, Those to *Mars*, to preserve the People from Civil Dissension, and at the same time to make him as it were a Rampart to defend their Walls from Hostile Attacks. Temples were also built to *Ceres* without the Walls, in Places where Men were seldom oblig’d to go, except to sacrifice, that they might not be profan’d and unhallow’d by any Immoralities.’ These Rites however were not always observ’d, seeing *Vitruvius* himself in the next Book tells us that the Temple of *Mars* at *Halicarnassus*, whose Statue there was of a prodigious Bigness, was situated (*in Mediâ arce*) in the Middle of the Tower.

V. *Arrian* tells us, That these Idolaters had so religious a Veneration for their Temples, that it was not allow’d to blow the Nose, or spit in them: They also approach’d them sometimes on their Knees (as *Dio* says.) All their Temples were *Asylums*, from whence no Man might be forcibly taken, that fled thither for Sanctuary. Among the *Romans*, only some particular Temples had this Privilege or Right of *Asylum*, and that they had from their very Foundation. The *Greeks* look’d upon their Altars as Places of *Asylum*, and reckon’d it a most execrable Crime to apprehend any that took Refuge there; Examples of which may be seen in *Thucydides*, where it appears that in some Places at least, this Right of *Asylum* was given to all their Temples indifferently: ‘For not being able to pay the Fine, (says he, speaking of the *Corcyrians*) to which they were condemn’d, they fled to the Temples, where they remain’d as in Places of Sanctuary.’ Nor were they *Asylums* only for Debtors, but for Capital Criminals also, as may be seen in the same Author, as also in *Plutarch* and *Pausanias*. Many Examples also may be brought, of the Vengeance of the Gods upon such as presum’d to violate these *Asylums*. They were nevertheless attended with many Inconveniences; for by their means Men might commit all sorts of Wickedness with Impunity; and contract what Debts they pleas’d without paying them: Slaves also took the Advantage of them to leave their Masters without being brought to Punishment: But of this, more may be seen in the *Grecian Antiquities* of the learned Dr. *Potter*, Lord Bishop of *Oxford*. The *Romans*, as has been observ’d, appointed particular Places of *Asylum*; such was that constituted by *Romulus*, between the Fort and Capitol, called *Inter duos lucos*, because it had a Grove on each side: The *Templum Misericordiæ* (according to *Servius*) was another of them; but it does not appear that all Temples had this Privilege, but only those which had it given from their Foundation. The *Templum Misericordiæ* at *Athens* was also an *Asylum*, in imitation of which that at *Rome* was probably constituted.

The Temple of *Diana* at *Ephesus* was also an inviolable *Asylum* (*Cicero* tells us) whither Criminals of all kinds fled for Sanctuary. She had likewise another in *Epirus*, of which *Justin* gives a remarkable Story: ‘When none of the Blood-Royal was left alive (says he) but *Nereis* and her Sister *Laodamia*, the former married the Son of *Gelon*, King of *Sicily*; but *Laodamia*, who fled for Sanctuary to the Altar of *Diana*, was murder’d there by the Multitude. This Impiety the Gods reveng’d with great Plagues and Calamities, until the whole Nation

‘ was almost destroy’d: For after Famine and Civil Discords, with which they were
 ‘ sorely punish’d, succeeded Wars with their neighbour Nations, which compleat-
 ‘ ed their Destruction: *Milo* also, who gave the mortal Blow to *Laodamia*, run
 ‘ Mad, and tore out his own Bowels with his Teeth, first attempting it with
 ‘ Stones and Instruments of Iron, whereof he died the twelfth day after the Mur-
 ‘ der committed.

These *Asylums* being found at last so injurious to the Publick, by reason of the many Rogues that took Sanctuary there, especially in *Greece*, they were abolished by the Emperor *Tiberius*, as *Suetonius* in his Life tells us.

VI. In times of Publick Calamity, the Women prostrated themselves in the Temples, sweeping the Pavement with the Hair of their Head; and if they found the Gods inexorable, and their Evils continuing, the People lost all Patience and became so outrageous, as to throw Stones against the Temples, as may be seen in *Suetonius*, in his Life of *Caligula*.

C H A P. V.

I. *The Temple of Cybele or Rhea.* II. *Of Saturn.* III. *Of Janus.* IV. *An extraordinary Temple of Janus at Autun.*

I. **W**E come now to speak of particular Temples; the first of which shall be that of *Cybele*, Mother of the Gods, who was also call’d *Rhea*, and Great Mother. It was seated upon Mount *Palatine*, and was one of those they call’d *Ædes* or *Ædícula*, a kind of little Chappels or Oratories; but not any Footsteps of it are now remaining. The Mother of the Gods was also worshipp’d under the Name of *Ops*, and had a Temple dedicated to her in the Capitol, besides others in other parts of the City, of which there was one dedicated to *Ops* and *Ceres*, and another to *Ops* and *Saturn* her Husband. Now tho’ *Ops*, *Cybele* and *Rhea* were but one and the same Deity, yet ’tis possible they might have different kinds of Worship paid to ’em, as has been more than once remark’d of other Deities.

II. *Saturn* had also his Temples at *Rome*, and among others one at the foot of the Capitol near the *Arcus Severi*. It has been thought that the Church of *S. Hadrian* was this very Temple; but most of the learned in Antiquities are now of another Opinion, and believe there are no Remains of that Temple.

III. *Janus* had many Temples at *Rome*, no Region of the City almost being without them: Some of them were dedicated to *Janus bifrons*, and others to *Janus quadrifrons*, tho’ they were call’d simply *Janus*; as may be seen from the Inscription of a Medal of *Nero*, where the Temple of *Janus* is represented, which is this: *Pace P. R. terra marique parta Janum clusit*: Having procur’d Peace both at Sea and Land, he shut up *Janus*. We have the Figure of this Temple no where but upon Medals, where, by reason of its Smallness, the Form and Parts are hardly distinguishable. We must take care here not to confound this *Janus* with that which is yet at *Rome*, and which is no more than one of the *Jani quadrivii*, mention’d by *Cicero*, and which we shall give a Description of in the third Volume. We have given in this Plate the Figure of a Temple of *Janus quadrifrons*,² taken from that published by *Rosinus*, *Nardinus*, and *M. Choul*, where tho’ only one Front or Face of the Temple appears, yet it seems to have had four Faces and four Gates, all alike. The Pediment and Pillars of the Gates of
 two

two other Faces are indeed obliquely discover'd, and 'tis probable the fourth Face was the same.

IV. The *Janus* at *Autun*, whose two Faces or Fronts that remain are here given, was also an exact Square, and besides other Marks to prove it to be the Temple of *Janus* almost beyond the Possibility of Mistake, it still retains the Name with very little Variation, being call'd now *Janetoye*. It is situated at about two hundred Paces distance from *Autun*, which City was anciently call'd *Bibraçte*, as shall be taken notice of below. The East and North-sides of this Temple are entirely ruined; but the South and West Walls are almost whole and unhurt. On the South Face of it is a large Gate, and within the Wall four Niches of six or seven Foot high, design'd, without doubt, for so many Statues. On the West there are two great Gates, and between them within, a Niche of eight or nine Foot high, the Cavity of which is all painted at this Day. In each of the two Fronts there are three Windows in the Form of an Arch, which touch one another, all curiously made. In the South Front of it, as I have observ'd, there was but one Gate, to answer which there was very probably no more in the opposite Front; as there were two in all likelihood in the East Front to answer the two that were in the West. Why two of the Fronts had each two Gates, and the other two but one, is not easy to guess, unless it may be said that the great Concourse of People was from those two Quarters. 'Tis certain each Front had no less than three great Windows, which, without doubt, were intended to answer the twelve Months, as the four Sides and four Gates were to answer the four Seasons of the Year. *Varro*, as cited by *Macrobius* says, that twelve Altars were erected to *Janus*, to answer to the twelve Months of the Year, which Altars were without the City thro' the Gate *Janiculus*. But concerning the Year and Seasons, you may consult what has been said upon the Article *Janus*. In the middle of this Temple there is a large Pedestal, which seems to have been the Altar upon which they sacrific'd. Its Pavement is all of *Mosaick* Work, as are several other Pavements of ancient Temples, of which we shall speak afterwards. In the Pieces of Walls fallen from the two other Sides, several Niches may be observ'd, which probably were design'd for so many Statues, as well as those that yet remain unhurt. We have already taken notice, that in their Temples there were Statues of other Gods, as well as of those to whom they were dedicated. The next Temple is found upon the Reverse of a Medal of *Nero*.

C H A P. VI.

I. The magnificent Temple of Jupiter Olympius, describ'd by Pausanias. II. Other Temples of Jupiter. III. Some Temples of Jupiter upon Medals. IV. The Temple of Jupiter Mylasa.

I. **T**HE Temple of *Jupiter Olympius*, thought to be one of the Wonders of the World, is accurately and amply describ'd by *Pausanias*. The *Eleans*, in building it, and making the Statue of *Jupiter*, employ'd all the Spoils they took from those of *Pisa*, and their Neighbours that they had conquer'd. The Statue, as the Inscription imports, was made by *Phidias*: For thus it runs: PHIDIAS CHARMIDAE FILIUS ATHENIENSIS ME FECIT. The Temple was of the *Dorick* Order, and a *Peristyle*, that is, one that had a
Row

Row of Columns all round it. It was built of the Stone of that Country, and was 68 Foot in height, 95 in breadth, and 230 in length. The Architect was *Libo*, a Native of that Country. The Roof or Covering was not of Tile, but of *Pentelick* Stone resembling Tile, the Inventor of which was *Byzas* a *Naxian*, as is evident from an Inscription under his Statue. This *Byzas* liv'd in the Time of *Alyattes* King of the *Lydians*, and of *Astyages* King of the *Medes*. At each Extremity of the Roof there was a large Vase gilt with Gold, and in the middle upon a Point a gilded *Victory*, and under the *Victory* a golden Shield, upon which was represented *Medusa's* Head, with an Inscription intimating that the whole was done after a Victory, and the taking of *Tanagra*. Under the Cornish upon the Columns that surrounded the Temple, there were one and twenty gilded Shields, offer'd by *Mummius* after he had conquer'd the *Achæi*, and taken *Corinth*. Upon the Pediment in the Front there was represented the Chariot-Race of *Pelops* with *Oenomaus*, where both of them are seen preparing for the Course. In the middle of the Pediment was the Figure of *Jupiter*, and at his right Hand *Oenomaus* arm'd with a Helmet, with his Wife *Sterope*, the Daughter of *Atlas*, besides him. *Myrtilus*, who was the Charioteer of *Oenomaus*, sat before the Chariot and Horses: After him came two Men, whose Names are not known, but who probably were *Oenomaus's* Grooms. At one of the Extremes was *Cladeus*, to which those People paid the same Honours as to the Rivers, and with them is plac'd the next in Rank to *Alpheus*. On *Jupiter's* left were *Pelops* and *Hippodamia*, together with the Charioteer, the Horses, and the two Grooms of *Pelops*. At another of the Extremes, where the Pediment was narrowest, was the River *Alpheus*. The Name of *Pelops's* Charioteer was, according to the *Træzenians*, *Sphærus*; but, according to the Interpreter of the *Olympicks*, *Cillas*. The Sculptures on the Front of the Pediment were done by the Hand of *Pæonius*, a Native of *Menda* in *Thrace*; but those behind by *Alcamenes*, who, in his Time, was reckon'd in the second Rank of Statuaries: These represented the Combat of the *Lapithæ* with the *Centaur*s at the Marriage of *Pirithous*. In the middle of the Pediment was *Pirithous* himself, and on one side of him *Eurytion*, that seized the Wife of *Pirithous*, and *Ceneus*, who took part with *Pirithous*, and endeavour'd to hinder it. On the other side of him was *Theseus*, who fought the *Centaur*s with an Ax, one of whom had seized a Virgin, and another a beautiful Boy. 'Tis probable *Alcamenes* exhibited that History in this place, because, according to *Homer*, *Pirithous* was the Son of *Jupiter*, and because he knew that *Theseus* was the fourth in Descent from *Pelops*. In this Temple there was also seen several of the Labours of *Hercules*, as his hunting the *Arcadian* Boar; his Combat with *Diomedes* the *Thracian*, and *Geryon* the *Erythian*; his taking the Burden from *Atlas's* Shoulders, and sustaining it upon his own; and his cleansing the Stables of *Augeas* King of *Elis* of all their Dung. Behind the Gate was represented his taking the Girdle from *Hypolita* Queen of the *Amazons*: There was also the History of his Encounters with the Stag, and Bull of *Cnossus*; with the *Stymphalides*; the *Hydra* and Lion of the Country of *Argos*. At the Entrance into the Temple thro' the brazen Gates *Iphitus* appeared before a Column, crown'd by a Woman, as it is related in an Elegy made in Honour of him. In the Temple were Ranges of Columns, and a *Portico*, thro' the midst of which was the Way to the Statue of *Jupiter*, and a winding Stair-case that led to the Roof. The Statue of *Jupiter*, made of Gold and Ivory, represents him sitting upon a Throne, with a Crown upon his Head interwoven with Olive-branches: In his right Hand he held a *Victory* made of Gold and Ivory, crown'd and dress'd with Ribbands, and in his left a Scepter curiously made of all kinds of Metals, with an Eagle upon the top of it: His Shoes were of Gold, and so was his Cloak, (*Pallium*) wherein were various

various Figures of Animals and Flowers finely wrought. The Throne was wondrous rich, and of most curious Workmanship; Gold, Gems, Ebony and Ivory making therein a most beautiful Contrast: In it were seen also Animals adorn'd with Paintings, and other Figures in carv'd Work: At each of the four Feet of the Throne were as many *Victories* that seem'd dancing, and two more at each of *Jupiter's* Feet: Before the Feet were represented the *Theban* Youth carried away by the *Sphinxes*, and underneath these *Sphinxes* the Children of *Niobe* destroy'd with Arrows by *Apollo* and *Diana*. Between the Feet of the Throne were four Frames that reach'd from one Foot to another, in the foremost of which were seen seven Figures; the eighth being lost by I know not what Accident. One of these Figures represented *Pantarcus Eleus*, who won the Prize in the eighty sixth Olympiad. On the other Frames were exhibited the Combat of *Hercules* and his Companions with the *Amazons*, the Number of which on each side was twenty nine: *Theseus* is there seen among *Hercules's* Party. The Throne was not only supported by four Feet; but also by as many Pillars plac'd in the middle between the Feet. The Throne could not be approach'd, by reason of certain Rails or Barriers that hinder'd the Passage, as at *Amrycles*: Of these Barriers, that Side that fac'd the great Gate of the Temple was painted with Blue only: The other Sides had been painted by *Panæus*, and exhibited *Atlas* supporting the Globe of the World, and *Hercules* coming towards him to ease him of the Weight, by taking it upon himself. *Theseus* also and *Pirithous* were there describ'd, as were also *Greece* and *Salamis* holding in their Hands the Ornaments they use to put upon the Tops of Ships. There is also the Adventure of *Hercules* with the *Nemean* Lion; the Violence offer'd *Cassandra* by *Ajax*; *Hippodamia* and her Mother; *Prometheus* bound in Chains, and *Hercules* looking upon him: For that also of his killing the Eagle which was the Tormenter of *Prometheus* upon Mount *Caucasus*, and his delivering him from his Bonds, is reckon'd among his Labours. The last Piece of Painting represents *Penthesilea* expiring, and *Achilles* supporting her, together with two *Hesperides* holding the Apples committed to their Charge. This *Panæus* was the Brother of *Phidias*, and was the same that painted the Battle of *Marathon* for the *Athenians*. Upon the top of the Throne *Phidias* painted three *Graces*, and three *Horæ*, which the Poets have said were also the Daughters of *Jupiter*: These *Horæ*, *Homer* tells us, had the Care of Heaven committed to them, as the Guards of the King's Court. The Footstool of *Jupiter*, call'd by the *Greeks* *Opsestion*, represented Lions of Gold, and the Battle of *Theseus* with the *Amazons*, which was the first Atchievement of the *Greeks* against foreign Nations. The Base of the Throne was also cover'd with Ornaments of Gold, and upon it were exhibited *Jupiter* and *Juno*, and the Sun mounting upon his Carr: Near *Juno* was one of the *Graces*, and besides her *Mercury*, next to whom was *Vesta*, and next to her again *Cupid* receiving *Venus* rising out of the Sea: *Venus* was crown'd by *Pitho* or *Suada*. There also, appear'd *Apollo* and *Diana*, *Minerva* and *Hercules*, and at the Extremity *Amphitrite* and *Neptune*. The Moon is there likewise mounted on Horseback, as it seems to me, tho' others will have it to be a Mule, and give a very ridiculous Reason for it. As to the Statue of *Jupiter Olympius*, I know, says *Pausanias*, many have measured its Heighth and Thickness, but those Measures are by no means exact, but even much less than they appear to the Eye. 'Tis reported that *Phidias*, willing to know whether *Jupiter* approv'd his Work, desired him to give him some sign of it; and that *Jupiter*, to assure him thereof, shot his Thunderbolt upon a Place in the Pavement, where, in the Time of *Pausanias*, stood a brazen Urn. In this Temple there was seen a great Number of Presents made by Princes and private Persons; and, amongst others, a Piece of Tapestry of a *Phenician* Purple, and of *Assyrian* Texture,

ture, given by King *Antiochus*; the Throne of *Arimmus* King of the *Tuscan*s, which, by the way, was the first Present made by Strangers to *Jupiter*; the brazen Horses, given by *Cyniscas*, as a Monument of his Victory at the Olympick Games; a brazen *Tripod*, the Statues of *Trajan* and *Hadrian*, &c.

From the noble Description that *Pausanias* gives of this Temple, it appears that a great part of the Pagan Mythology was there represented, either in Sculpture or Painting. If this Temple was esteem'd one of the Wonders of the World, it's probable it was rather on account of the Abundance of excellent Paintings and Sculpture done by the most eminent Hands, than of its Greatness or Riches; which may also be said of the *Mausoleum* of *Artemisia*. As to the Form of this Temple, 'tis no where to be met with but upon Medals.

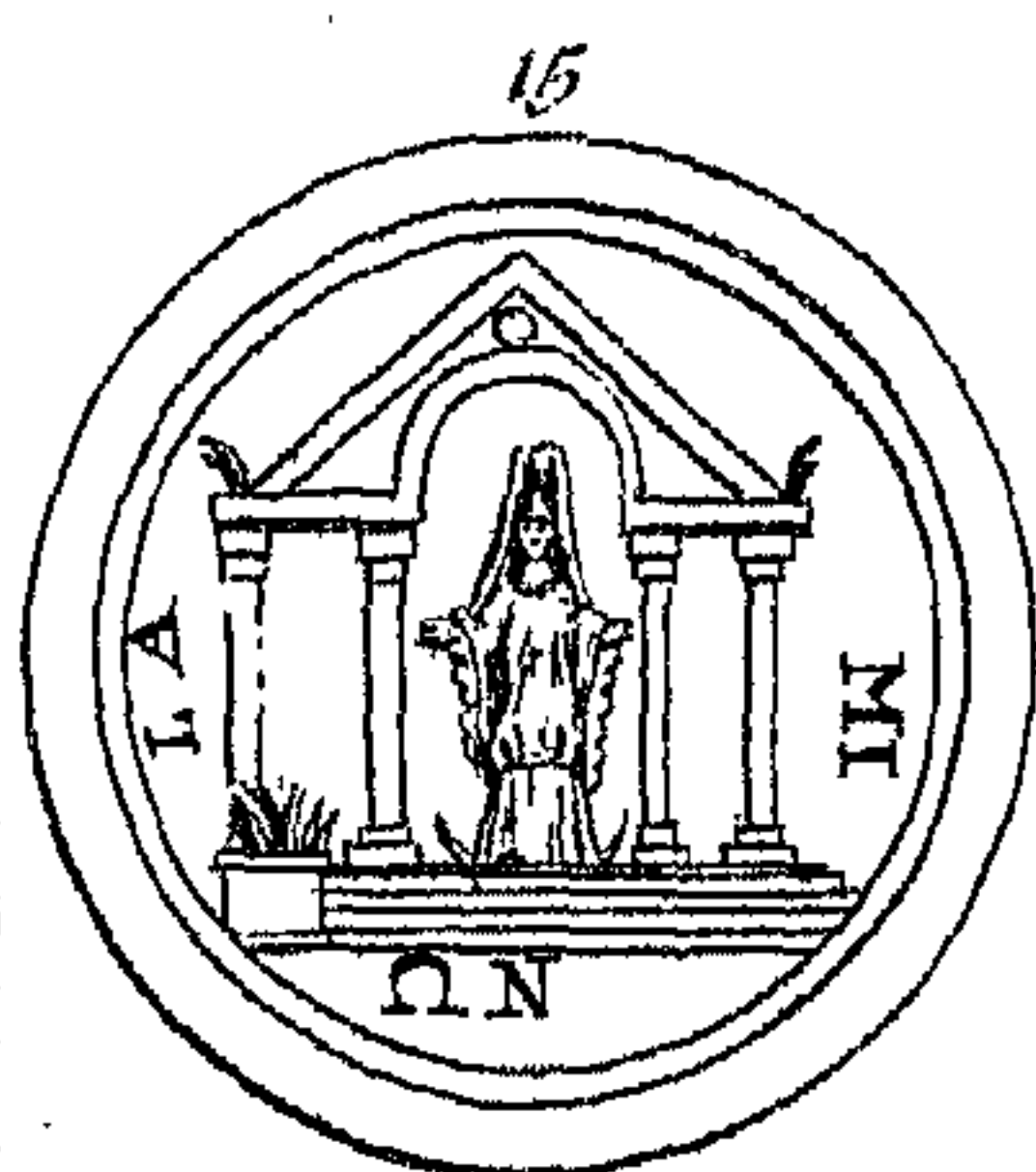
II. In *Greece* there were also many other Temples consecrated to *Jupiter*; nor were they less frequent in *Rome*, *Italy*, and other Parts of *Europe*, tho' they are almost all gone to Ruin. Some of them indeed are to be met with upon Medals, but then they are so small, that the Form of them can hardly be discover'd; nor can they be depended on so much as for the number of Columns in their Frontispiece; the Mint-masters having only given part of them, by reason of the Smallness of the Field.

- PLATE III. We shall give some of them here; the first of which is the Reverse¹ of a Medal of *Trajan*, whose Inscription, I. O. M. signifies *Jovi optimo maximo*. The second² Figure³, which is in a triangular Court, represents also a Temple of *Jupiter* the Avenger, as the Inscription, and Figure of *Jupiter* sitting at the Entrance of the Temple, import. The third⁴ is the Figure of the Temple of *Jupiter Olympius*, the same perhaps that we have just describ'd, tho' there might be other Temples of *Jupiter Olympius* in other Places, as well as of *Diana* of *Ephesus*, who had one at *Marseilles* dedicated to *Diana* of *Ephesus*, as she had also elsewhere. The fourth Figure⁵, where *Jupiter* is represented at the Entrance of the Temple without a Beard, is the Temple of *Jupiter* the Thunderer, as the Inscription imports: But of him we have treated at large in the first Volume.
- IV. There is a Temple of *Jupiter* remaining entire⁶ at *Melasso* or *Mylasa*, upon the Coast of the lesser *Asia*, whose Form we shall here give, after *Spon*. 'Tis but a small Building, having no more than four Pilasters in the Front: *Spon* says they are Columns, but his Plate represents them as Pilasters.

C H A P. VII.

- I. *The Temple of Jupiter Capitolinus.* II. *Another Temple of Jupiter Capitolinus, built upon the Ruins of the Temple of Jerusalem.* III. *Temples of Jupiter under different Names.* IV. *Other Temples taken from Medals.*

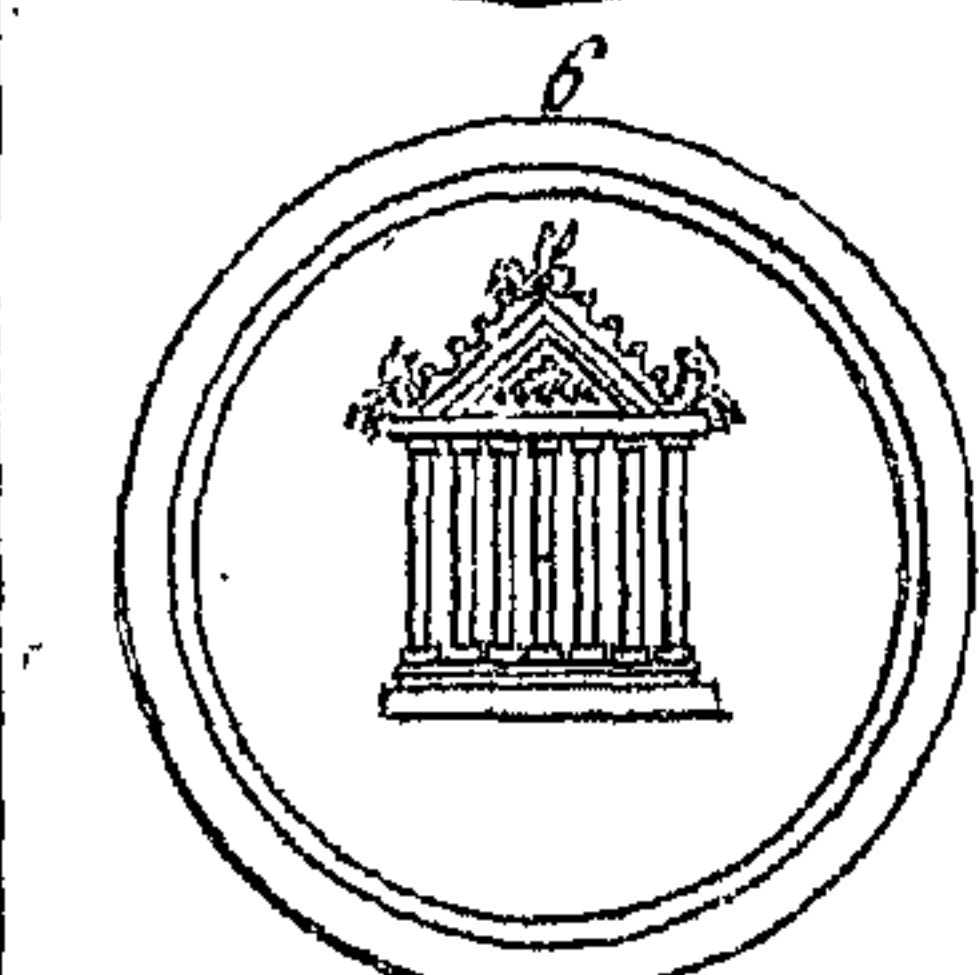
- I. **T**HE most celebrated Temple at *Rome* was that of *Jupiter Capitolinus*, so call'd from its being built in the Capitol. It is exhibited upon several Medals, and, amongst others, upon those of the Family *Petilia*⁶, where there are only seven Columns in front, the Smallness of the Space not allowing a greater Number, tho' there ought to have been eight at the least. *Choul* hath eight in the Frontispiece, which he says was given him by *Jacobus Strada*. In a Medal among the Archives of *Brandenburgh* there are only two Columns, one at each Extremity of the Frontispiece; but 'tis plain this was design'd by the Mint-master on purpose to make room for *Jupiter*, whom he has plac'd in the middle, sitting, and



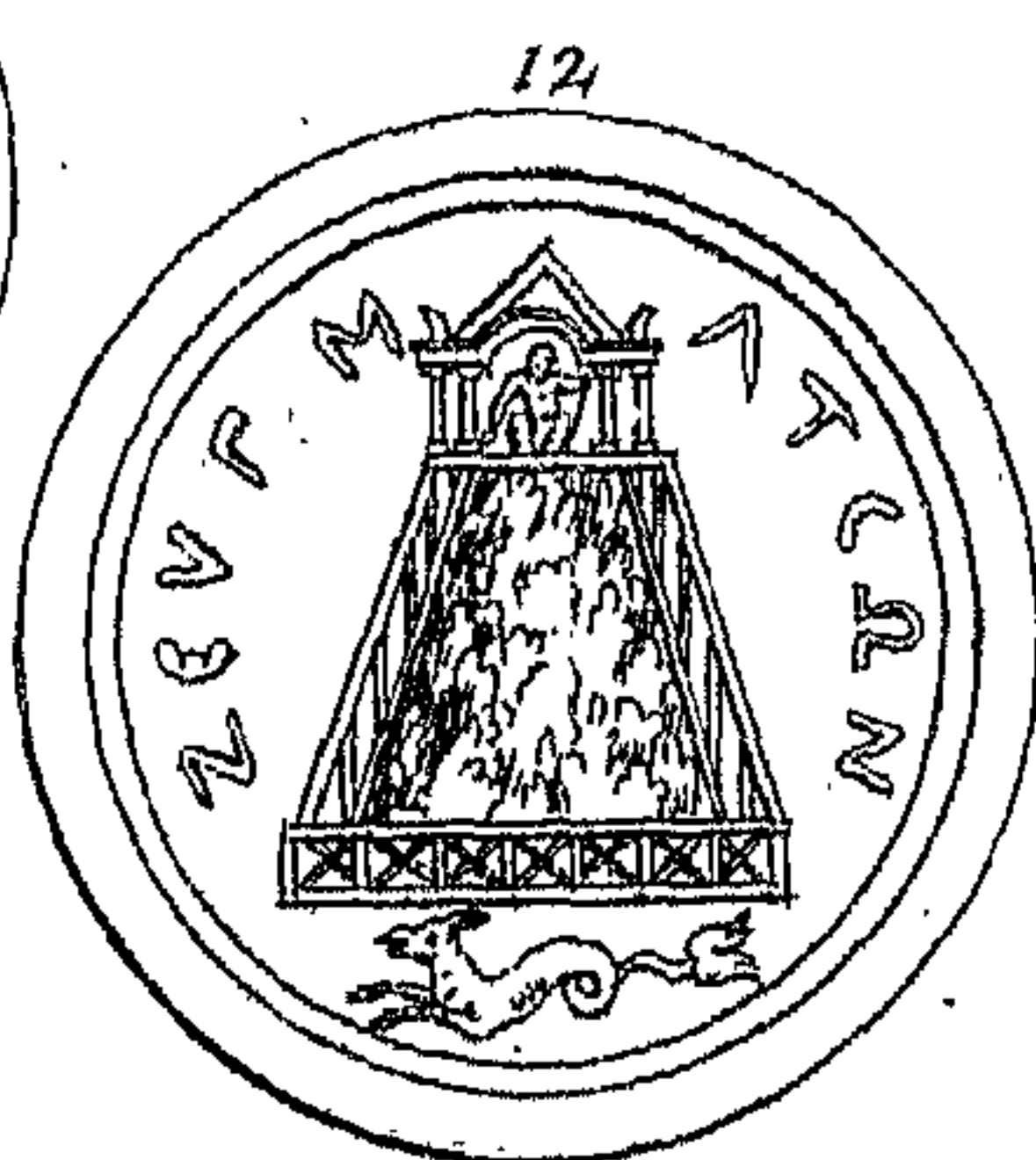
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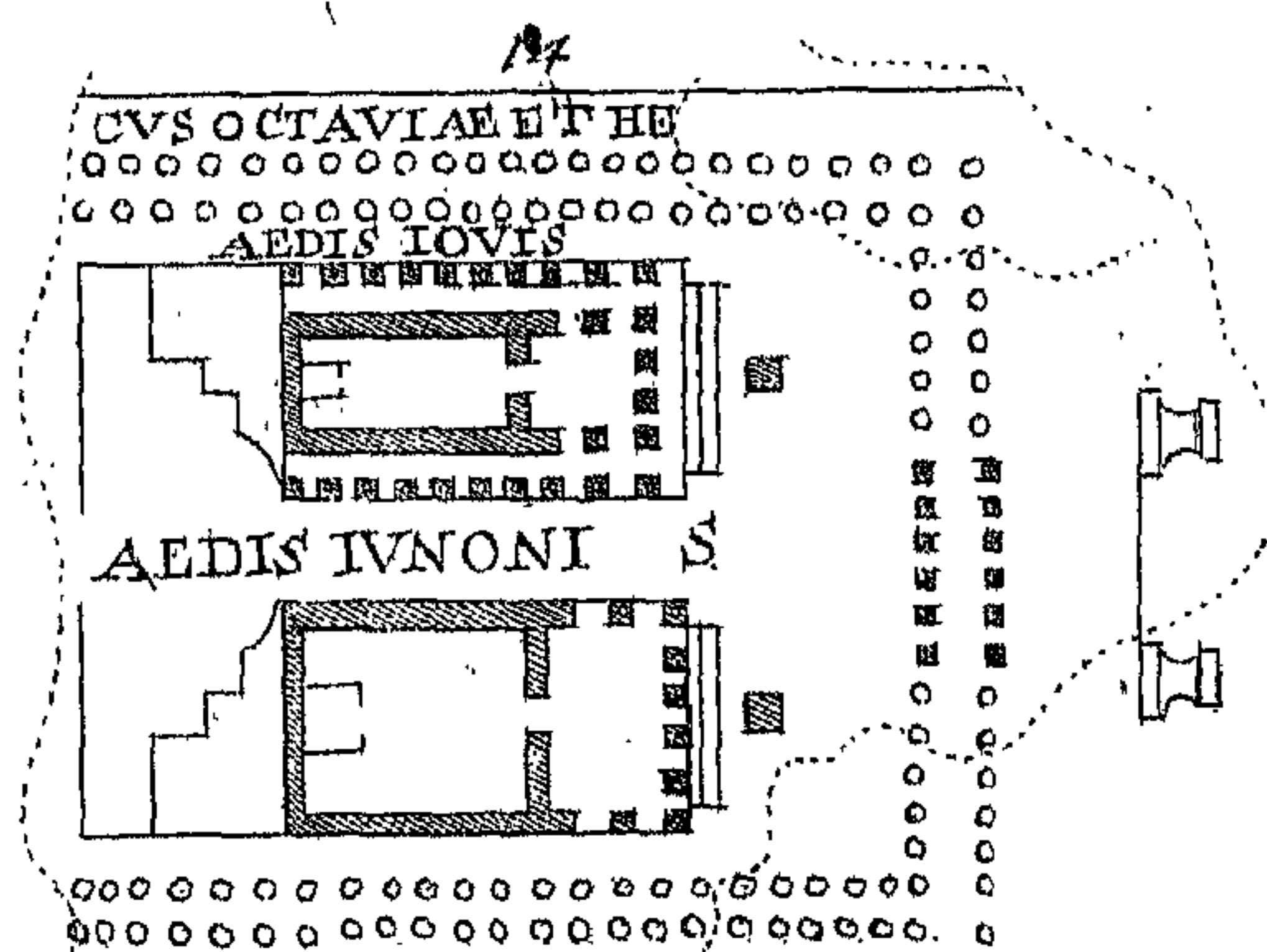
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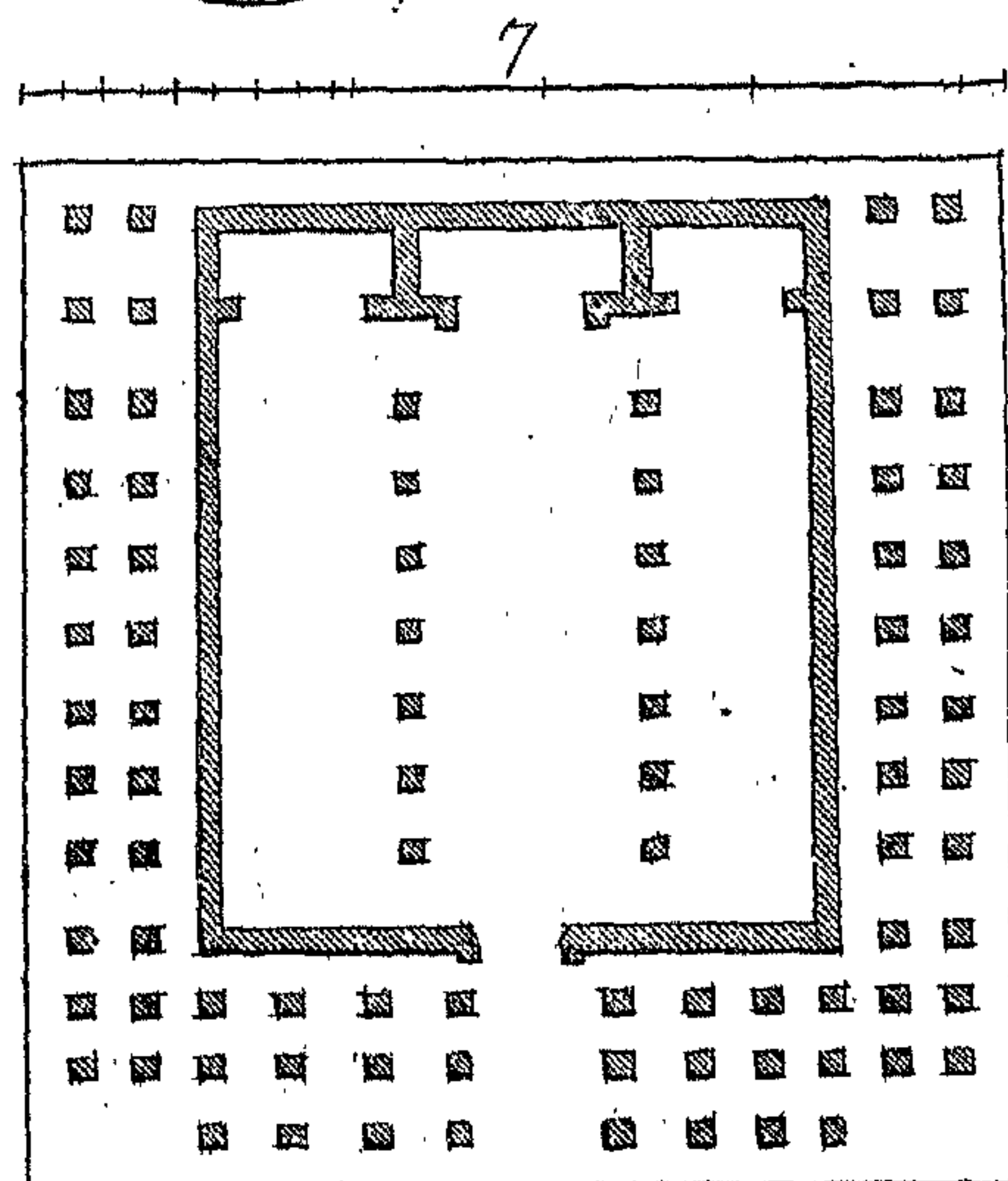
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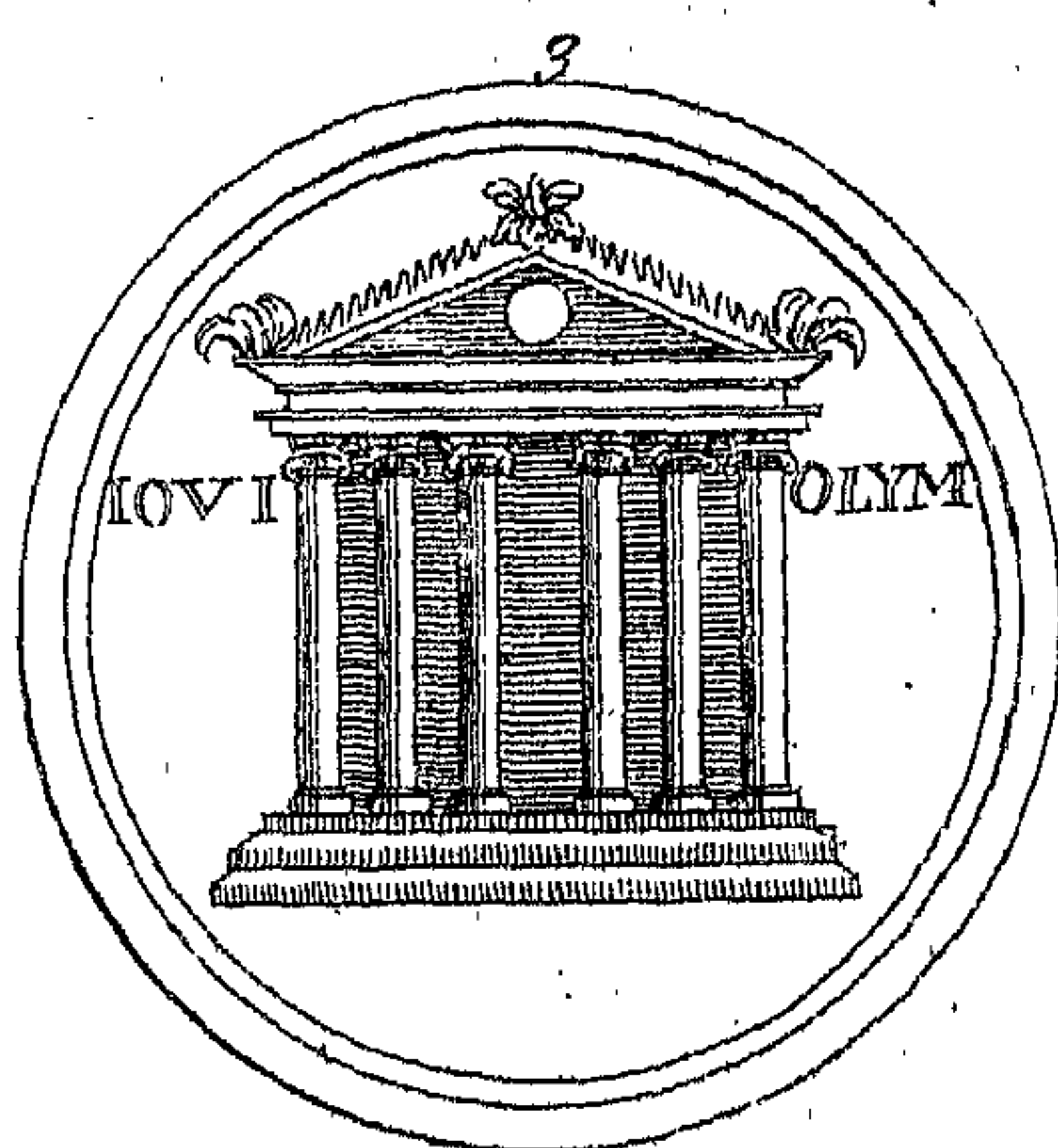
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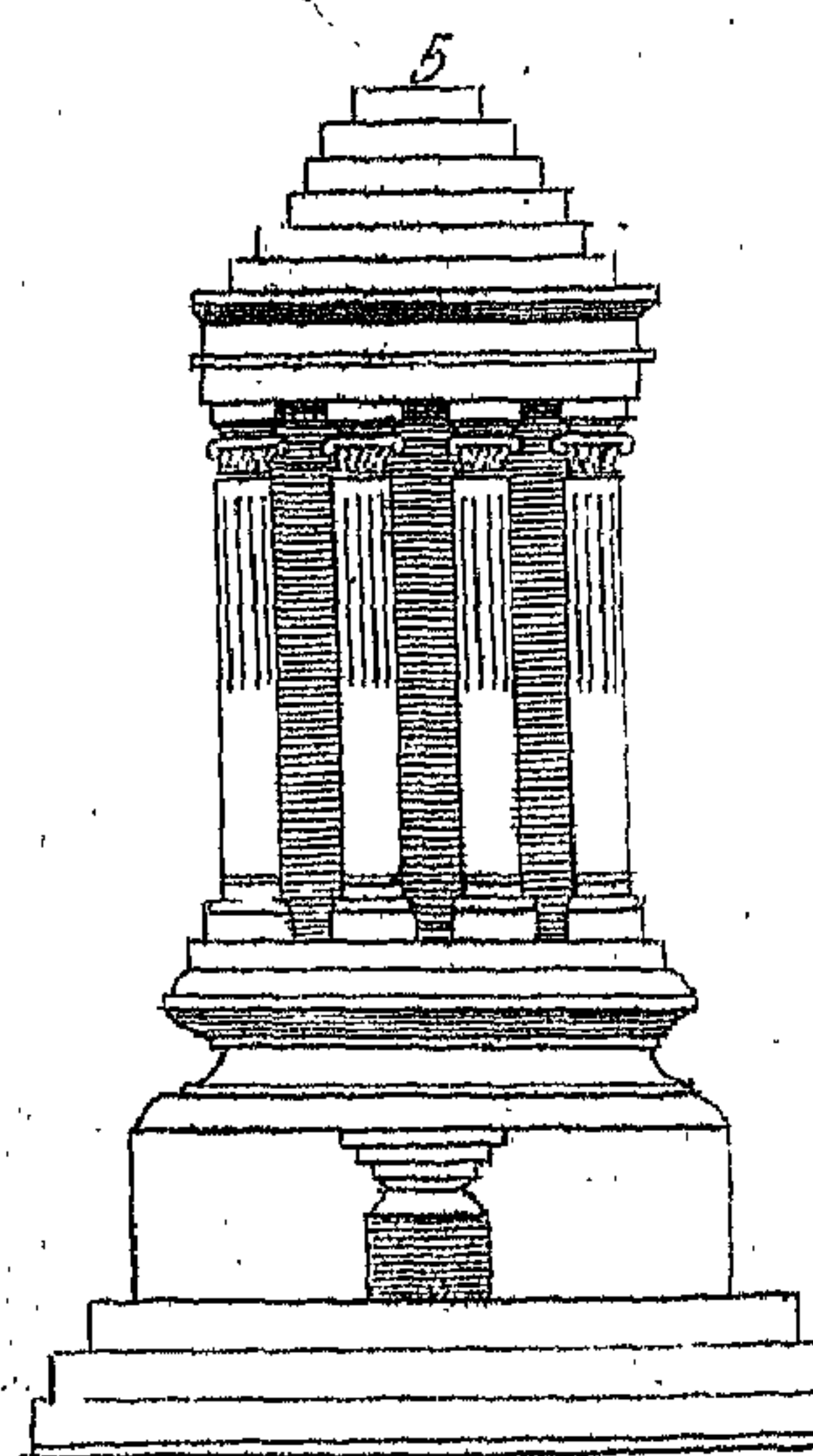
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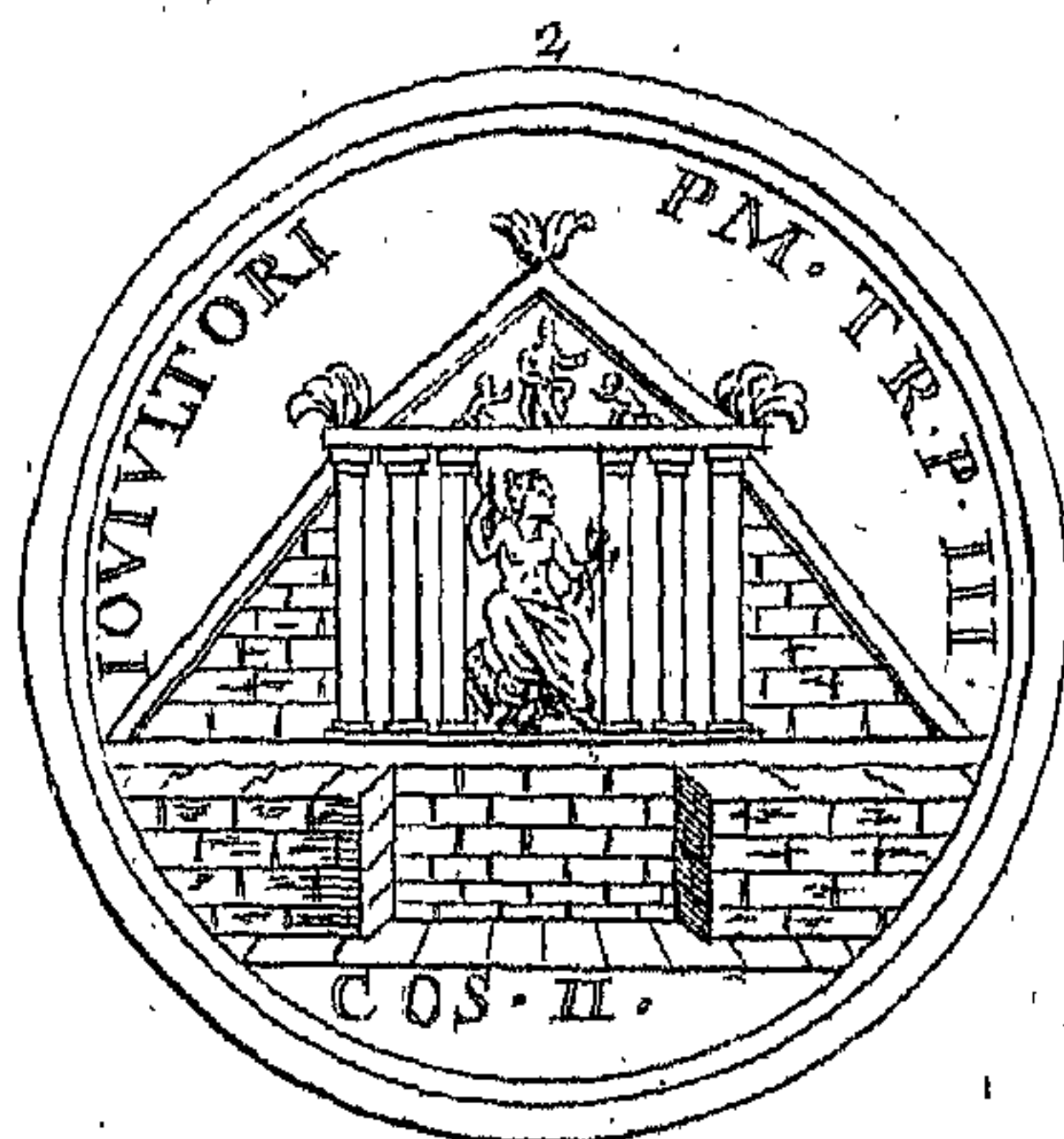
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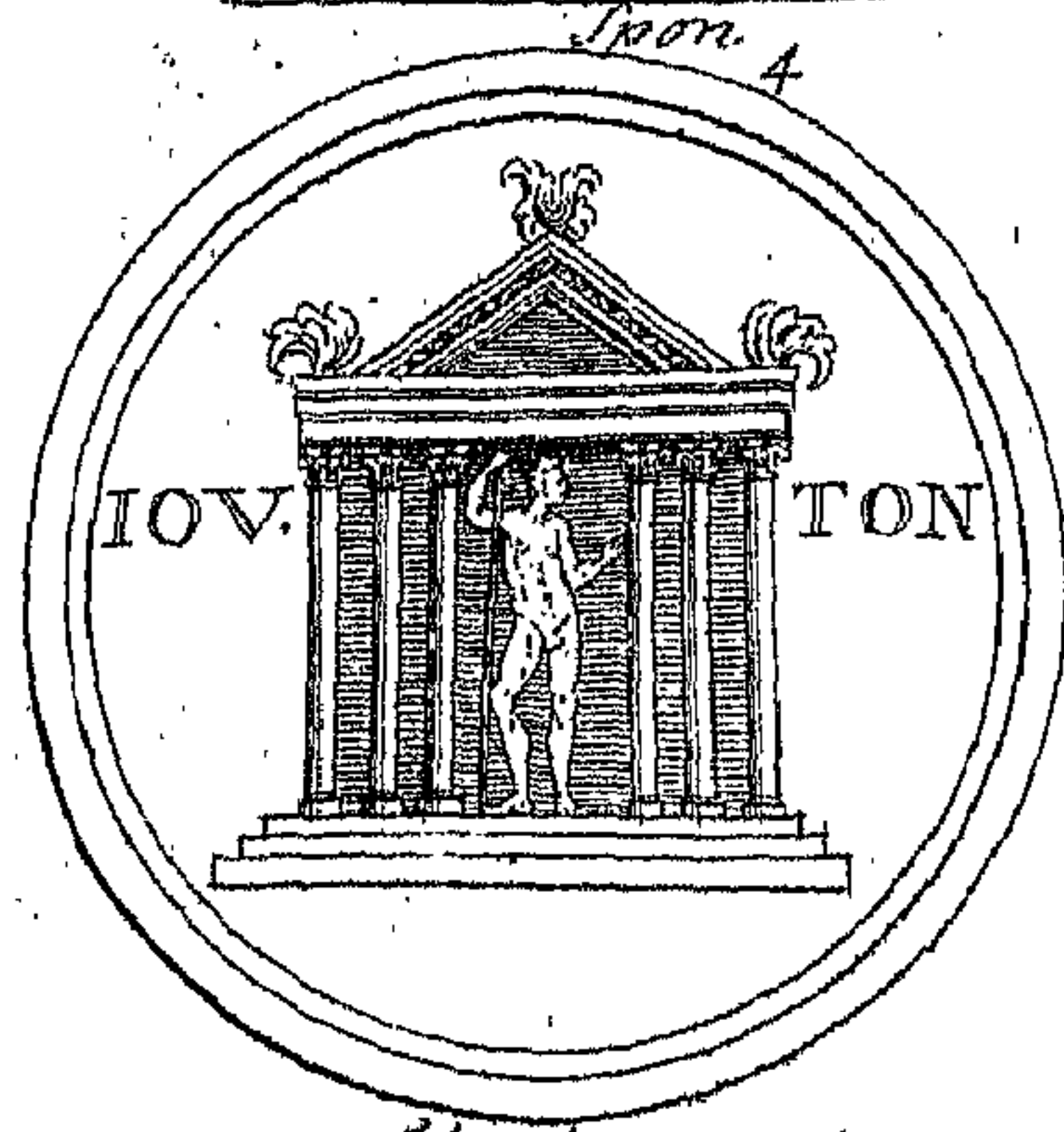
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Choul



Choul



Choul

and filling most of the Space. We have already observ'd, that for the better accommodating themselves to the smallness of the Field upon Medals, they exhibited but part of the Columns of the Frontispiece of Temples. *Nardini*, the most exact of those that have given the Description of old *Rome*, gives us a Plan of this Temple, built by *Tarquinius Superbus*, in consequence of a Vow made by his Father *Tarquinius Priscus*,⁷ and consecrated by *Horatius Pulvillus*. It had without two Ranges of Columns (according to *Nardini*) which made a double Portico after the manner of the *Dipteres*, or Temples with two Wings, taken notice of before. Besides these two Ranges of Columns, which extended even to the Frontispiece, there was also another that extended further and made the Frontispiece, but which took up only the breadth of the Temple, without the Porticoes, so that in this first Range there were only eight Columns, whereas in the second there were twelve: But this will be better understood from the Figure it self. This Portico possess'd only three Sides of the Temple, and did not extend it self to that Side that is opposite to the Frontispiece; because that Side which terminated the inmost Part of the Temple, was taken up with three great Chappels, that were instead of a Portico. This is the reason *Nardini* brings, but 'tis possible there may be some other that we know not. The whole Temple was two hundred Foot long, and a hundred eighty five Foot broad, taking in the Porticoes. There was (as we have just observ'd) in the inmost Part of the Temple, three large Chappels, of which that in the middle was consecrated to *Jupiter*, and the other two to *Juno* and *Minerva*. There were two Ranges of Columns in the Temple, that constituted as it were the Wings or Isles, answering directly to the three Chappels; so that the middlemost of them, which was the greatest, was, as it were, the Nave answering to *Jupiter's* Chappel, and the other two, which were less, as the Wings or Isles answering to the Chappels of *Juno* and *Minerva*. In the outer Wall, behind *Minerva's* Chappel, which was on the right, it was the Custom to drive a Nail every Year, with some Ceremony, to shew the Number of Years from the Foundation of *Rome*: Each Hole stood for a Year.

The Cieling of this Temple was all gilt, the Pavement of curious Stones, and the Roof cover'd with Plates of Brass, which *Quintus Catulus* caus'd to be gilt, as he did also the Gates, Cornices, and Architraves, which were likewise all of Brass. This Temple was burnt in the time of *Caius Marius*, and rebuilt by *Sylla*, who adorn'd it with the Columns of *Jupiter Olympius's* Temple, which he caus'd to be brought from *Greece*. It was burnt a second time, and rebuilt by *Vespasian*; and again a third, and rebuilt by *Domitian* with more Magnificence than before. The Statue of *Jupiter* was plac'd in his Chappel sitting, and holding in one Hand a Thunder-bolt, and in the other a Javelin or Arrow. At first it was made of Plaister only painted, but afterwards of massy Gold: It was habited in a Purple Robe, such as Emperors, Consuls, and others, wear upon a Day of Triumph. In this Temple, besides the Altars of *Jupiter*, *Juno* and *Minerva*, there were several others, as also Statues of Gods and illustrious Men. Near *Minerva's* Altar there was the Altar of *Youth*, and upon it the Picture of *Proserpine*, as *Livy* says. At the Porch of *Minerva's* Chappel were three Statues of Gods on their Knees, call'd for that reason *Dii nixi*, and which were brought (*Festus* says) by M. *Acilius*, after his Conquest of *Antiochus* King of *Syria*. In this Temple there was also immense Riches, partly Presents made to *Jupiter Capitolinus*, and partly Spoils of all kinds: Among the rest there was a Statue of *Victory* of massy Gold, sent by *Hieron* King of *Syracuse*, which weigh'd three hundred and twenty Pound: To this were fixt the brazen Tables of the *Roman Laws*, another Exemplar of which was preserv'd in the Archives.

II. The

II. The Emperor *Hadrian* caus'd a Temple to be built to *Jupiter Capitolinus* upon the Ruins of the Temple of *Jerusalem*; from which time *Jerusalem* had the Name of *Ælia Capitolina*, the first Name being taken from *Hadrian*, who was also call'd *Ælius*, and the last from *Jupiter Capitolinus*. The Figure of this Temple is found upon Medals, but very imperfect.

III. There were many other Temples of *Jupiter* at *Rome*; as that of *Jupiter Propugnator* upon Mount *Palatine*, of which there is left no Footstep; that of *Jupiter Redux*; *Jupiter Vimineus*, whose Place is not now so much as known; that of *Jupiter Stator*, upon the Descent of Mount *Palatine*. There was also another Temple of *Jupiter* in the Isle of *Tiber*, near that of *Æsculapius*; and a little one of *Jupiter Feretrius*, built by *Romulus* in the Capitol, but the Place where it stood is not known. No body is ignorant that the *Roman* Generals, when they kill'd the Kings or Chiefs of their Enemies, brought away their Spoils, which they call'd *Opima Spolia*. This Temple with four Columns is found upon a Medal of *Claudius*. The Temple of *Jupiter Custos* was also in the Capitol, but the Place of its Situation not known. Another Temple there was of *Jupiter Victor*, but in what Part of the City we are ignorant, whose Statue often occurs upon Medals, with the Inscription *Victor*.

8 IV. There is frequently seen upon Greek Medals, a Temple^s of *Jupiter Acræus*,
 9 and another^s of *Jupiter Cassius*, the Image of which in the Plate gives no great
 10 Idea. The Temple of *Jupiter Conservator*¹⁰ is seen upon a large Medal of *Maxi-*
manus, which belongs to of *M. Ant. Sabbatini*, a celebrated *Roman* Anti-
 quary, a Man as eminent for his Probity as his Knowledge in Antiquity. No-
 thing more of it however is exhibited than the Frontispiece of six Columns,
 which are also contracted in the Engraving, and plac'd nearer the Extremities, to
 make room for the Figure of *Jupiter*, who is there represented with a Thunder-
 bolt in one Hand, a Spear in the other, and an Eagle at his Feet. Another
 11 Temple of *Jupiter*¹¹ occurs upon a Medal of the *Cyrestæ*, with this Inscription
δὲς κατὰ βῆτα, which some interpret *Jovis descendensis*, but others more probably
 12 understand it of *Jupiter* throwing down his Thunderbolt. The Temple of *Zeugma*,¹²
 which follows, situated upon a Mountain, the Ascent to which was border'd on
 one side with a Range of Columns, was dedicated to *Jupiter*, as appears from
 the Image of *Jupiter* plac'd at the Porch or Entrance; which shews that *Tristan*,
 who took it for a Temple of *Peace*, was mistaken. In the Medals of *Tra-*
jan, struck at *Pergamus*, we see also a Temple with four Columns in Front, at
 the Entrance of which is *Jupiter*, which is an infallible Mark of its being the
 Temple of that God. Upon a Medal of *Commodus*, struck at *Tarsus*, there is a
 Temple with ten Columns in Front, and an Eagle upon the Pediment, by which
 is signified that it was dedicated to *Jupiter*. A great Number of Frontispieces of
 Temples of *Jupiter* might be collected from Medals; but as the Figures are ge-
 nerally so small that nothing can be made of them, we shall content our selves
 with the few that we have given. They speak with more Certainty of that at
Rome, which was enclos'd in the Portico of *Octavia*, the Plan of which we shall
 see afterwards in a Fragment of a Plan of *Rome*, done in the time of the Em-
 peror *Severus*.



C H A P. VIII.

I. *The Temple of Juno Lucina, and another little Temple of Juno by that of Jupiter in the Octavian Portico.* II. *Other Temples of Juno.* III. *The Temple of Samian Juno; a memorable History concerning it.* IV. *Other Temples of Juno.* V. *The Temple of Vesta.* VI. *The Temple of Neptune:* VII. *Of Pluto, Proserpine, Ceres:* VIII. *And of Vulcan.*

I. **M**ANY are of Opinion that the Church of *S. Lawrence in Lucina* (the Frontispiece ¹³ of which is here given) was formerly the Temple of *Juno Lucina*: But they speak with much more Certainty of the next, which was in the Portico of *Octavia* at *Rome*. On the side of *Jupiter's* Temple, in the same Line, is the Temple of *Juno* enclos'd in the same Portico, with the Inscriptions, *Ædis Jovis, Ædis Junonis*. Besides the oblong Portico of *Octavia* that encompass'd the two Temples, there was also another about the Temple of *Jupiter* of one Range of Columns, which made a *Pseudodiptere*, that is, a Temple with the same Face as the *Diptere*, whose Portico's or Galleries had two Ranges of Columns. *Vitruvius* says (as has been already observ'd) that *Hermogenes* was the Inventer of this *Pseudodiptere*, which was made only by taking away from the *Diptere*, the inner Range of Columns and by that means enlarging the Portico without diminishing any thing of the Beauty or Magnificence of the Prospect. The Temple of *Jupiter* has its Porticos on all Sides, except on the opposite Face to the Frontispiece, like as we have remark'd of the Temple of *Jupiter Capitolinus*. There are six Columns in the Frontispiece, and two others within to support the Portico at the Entrance. The Temple of *Juno* ¹⁴ is on one side in the same Line, but with Porticos on the sides like that of *Jupiter*. These two Temples were very near that of *Hercules* of the *Muses*.

II. There was also at *Rome* the Temple of *Juno Regina*, which is thought to have been next to *S. Sabina*. That other of *Juno* in the Portico of *Metellus*, was (according to the Vulgar Opinion) the same that is at this Day call'd the Church of *S. Mary in Porticu*. There were also at *Rome*, the Temples of *Juno Matuta*, and of *Juno Sospita*, of which there remains not now the least Footstep. *Livy* makes mention of *Juno Matuta*, but *Cicero* will have it that *Matuta* is the same with *Ino* or *Leucothea* among the *Greeks*. The Temple of *Juno Moneta* was upon Mount *Capitolinus*; many more of which Name were in this City, as also another of *Juno Sororia*, whereof nothing more is known than the Name.

III. The most celebrated Temple of *Juno* was that in the Isle of *Samos*, where this Goddess was honour'd with singular Worship. The Frontispiece of this Temple we meet with upon the Medals of the *Samians* ¹⁵, with the Image of *Juno Samia*; which perhaps is the same that *Athenæus*, after *Menodotus*, gives a memorable Relation of. The Story is this. ' *Admeta* the Daughter of *Eurystheus* being fled ' from *Argos*, arriv'd at *Samos*, where she took upon her the Care of *Juno's* ' Temple, believing that it was to that Goddess that she ow'd her Escape. The ' *Argives*, provok'd at her Flight, offer'd a large Sum of Money to the *Tyrrhenian* ' *Corfairs* to carry away the Statue of *Juno* from the Temple at *Samos*, ' hoping by this means to be reveng'd of *Admeta* by the Hands of the *Samians*, ' who they suppos'd wou'd punish her for the Theft. These *Corfairs* according- ' ly stole away the Statue, carried it on board their Vessel, and weigh'd Anchor

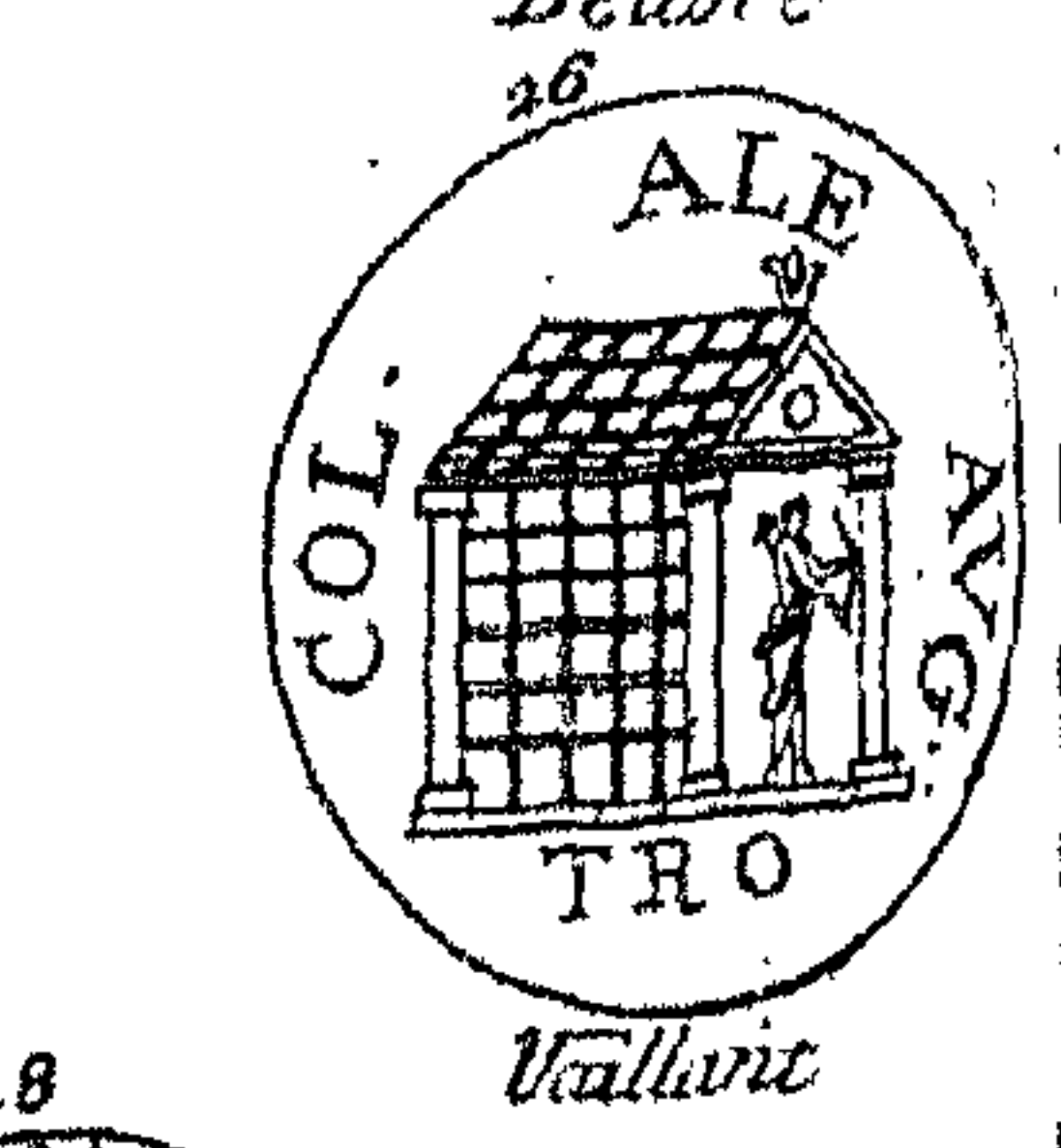
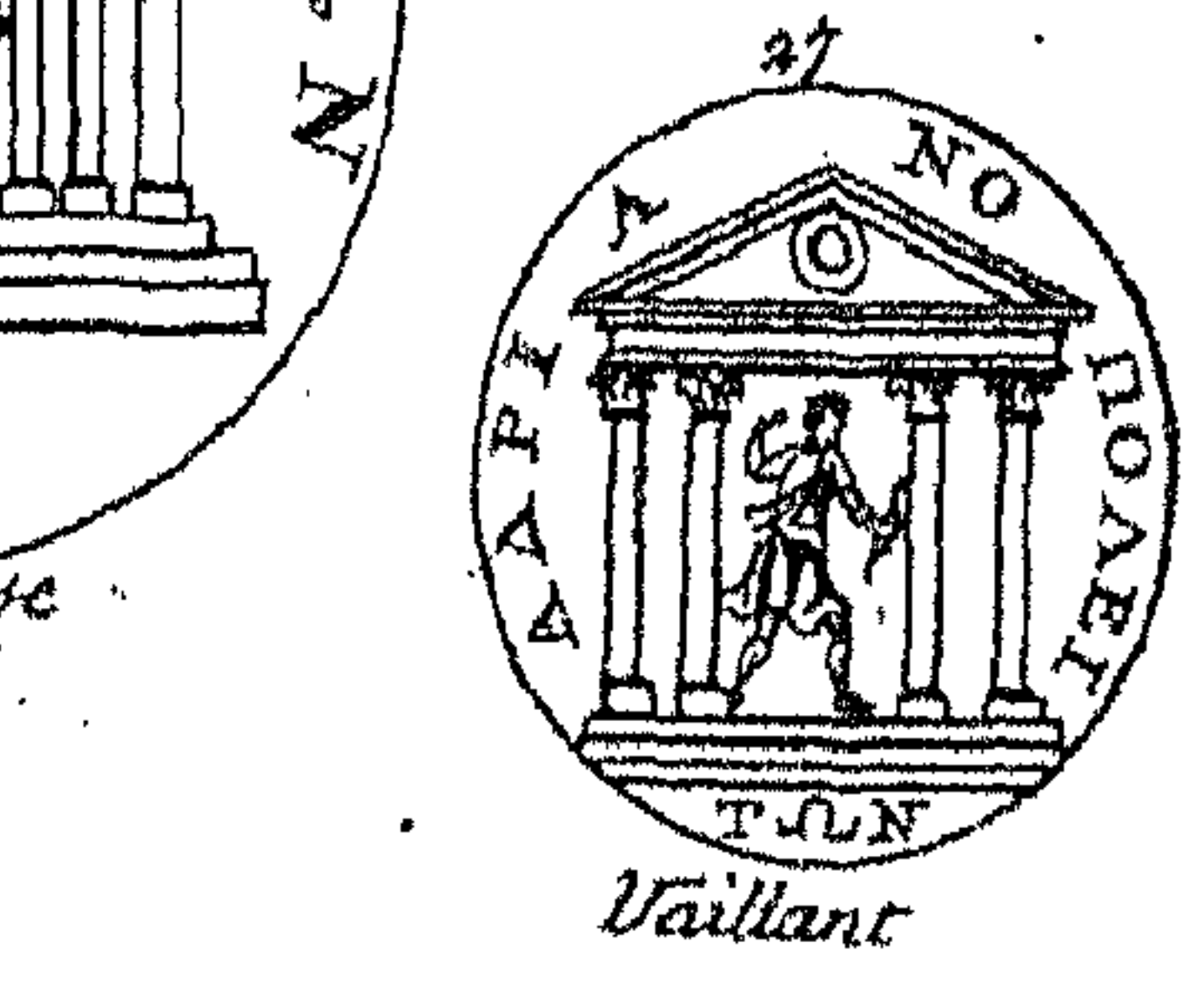
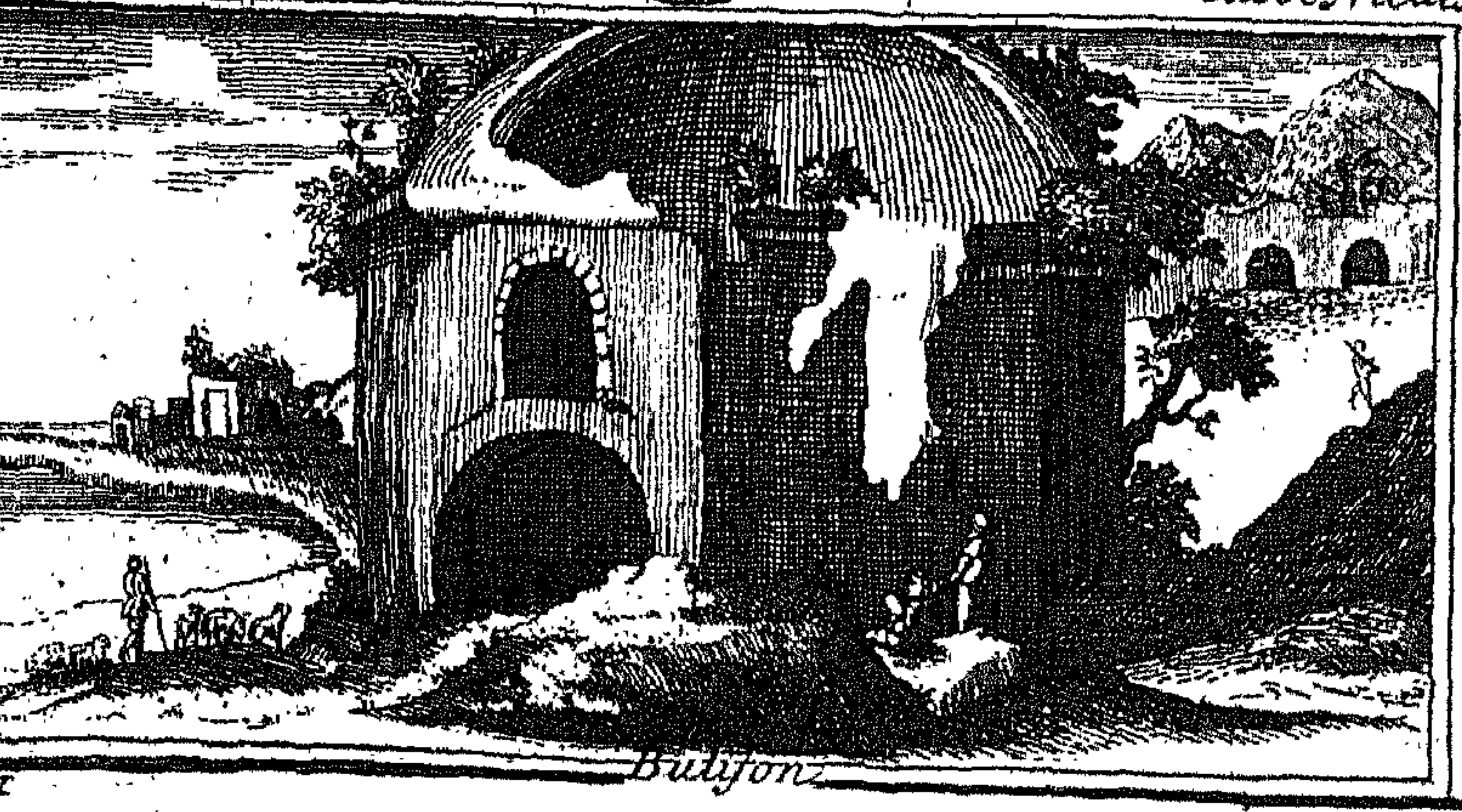
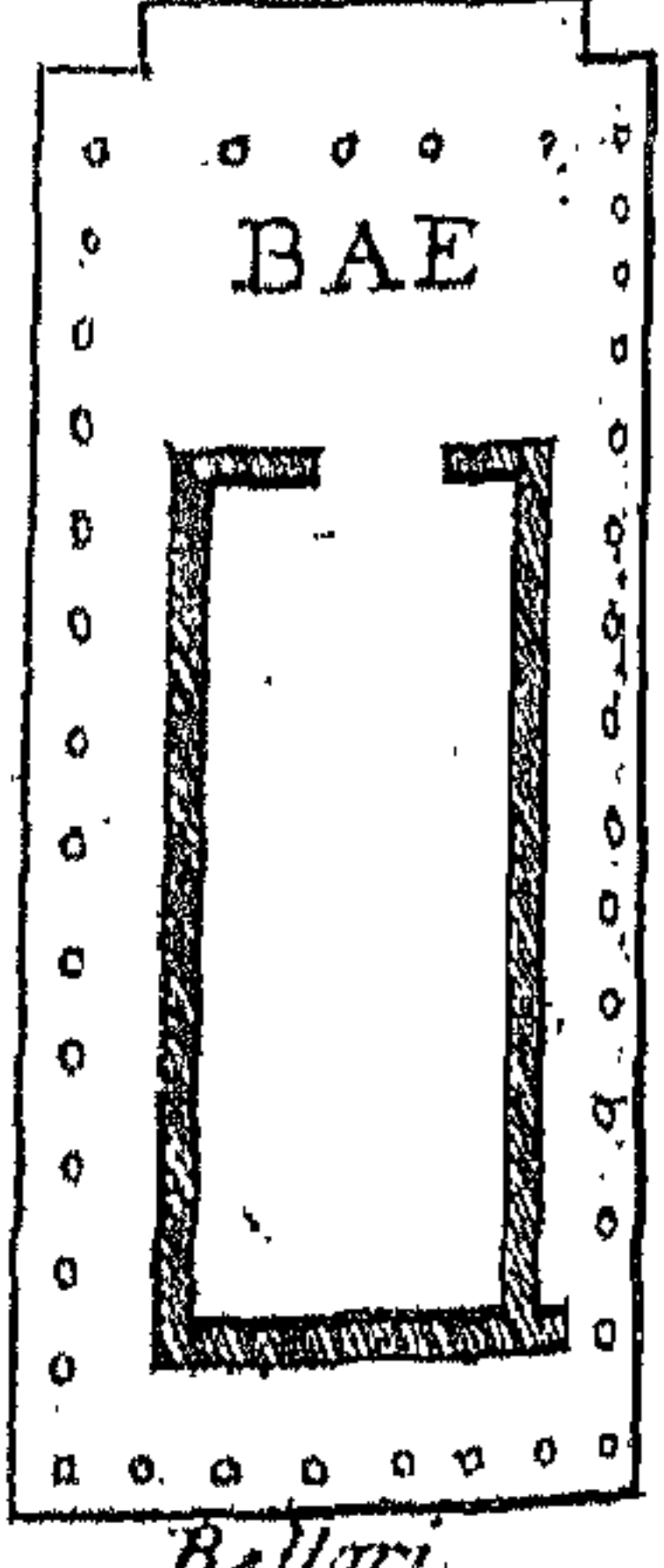
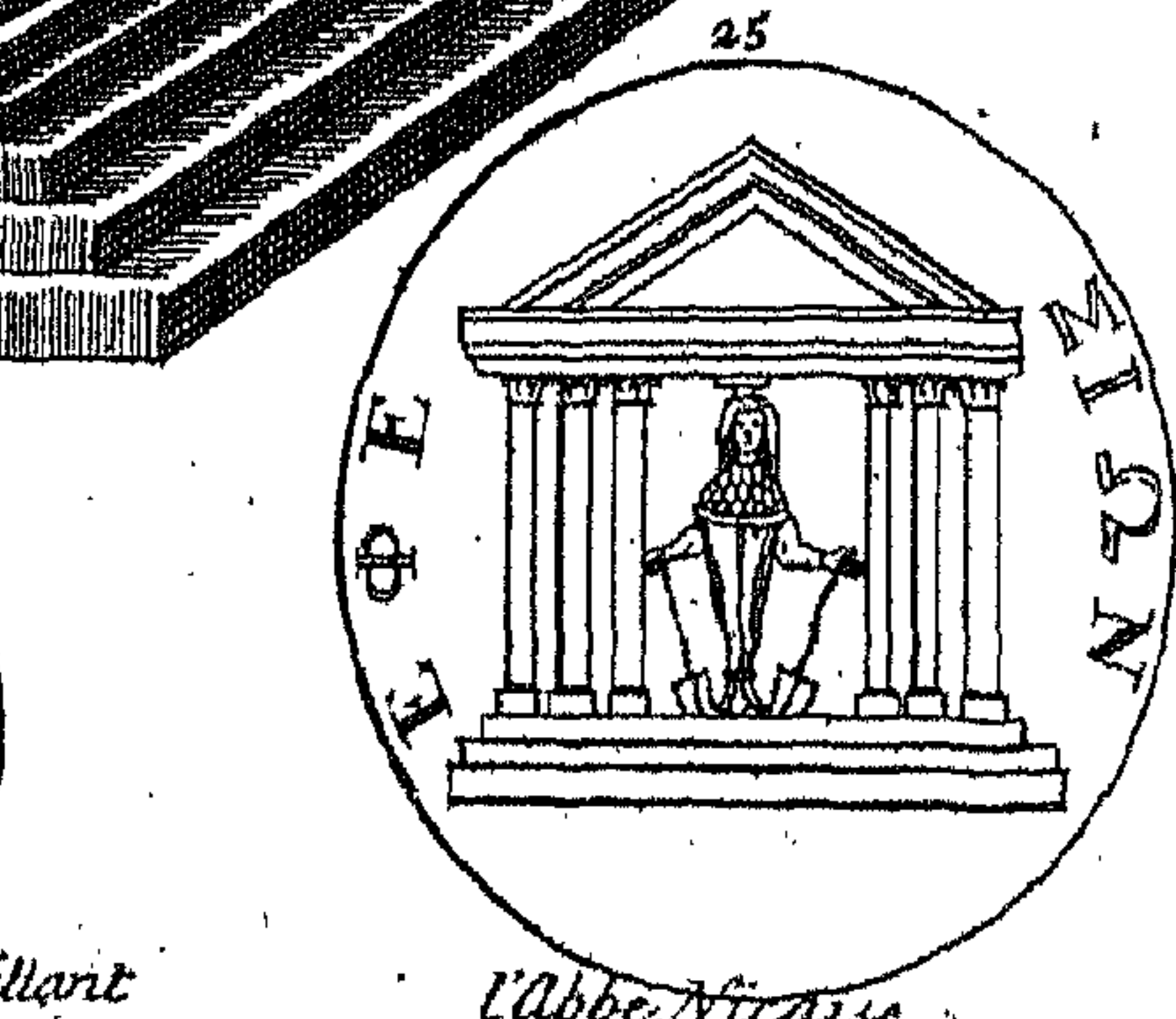
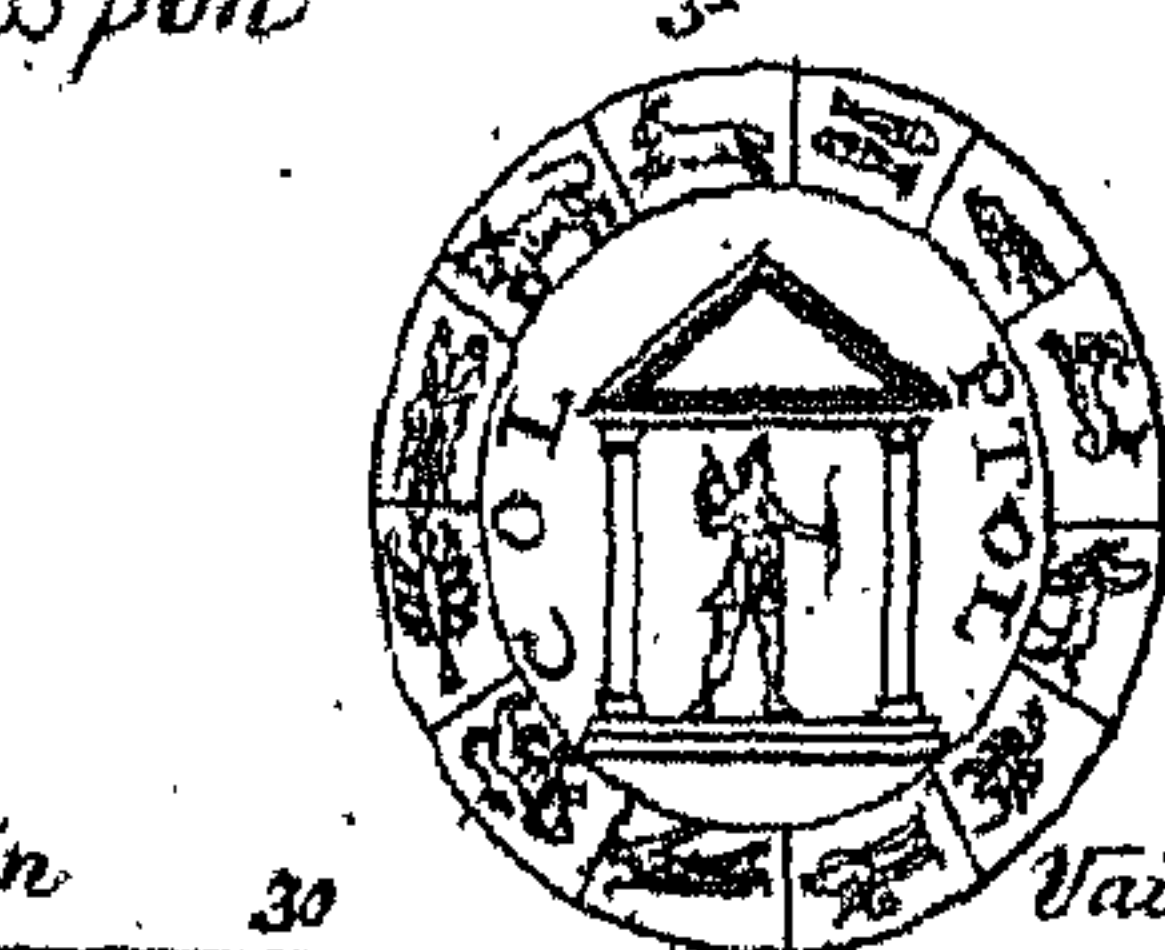
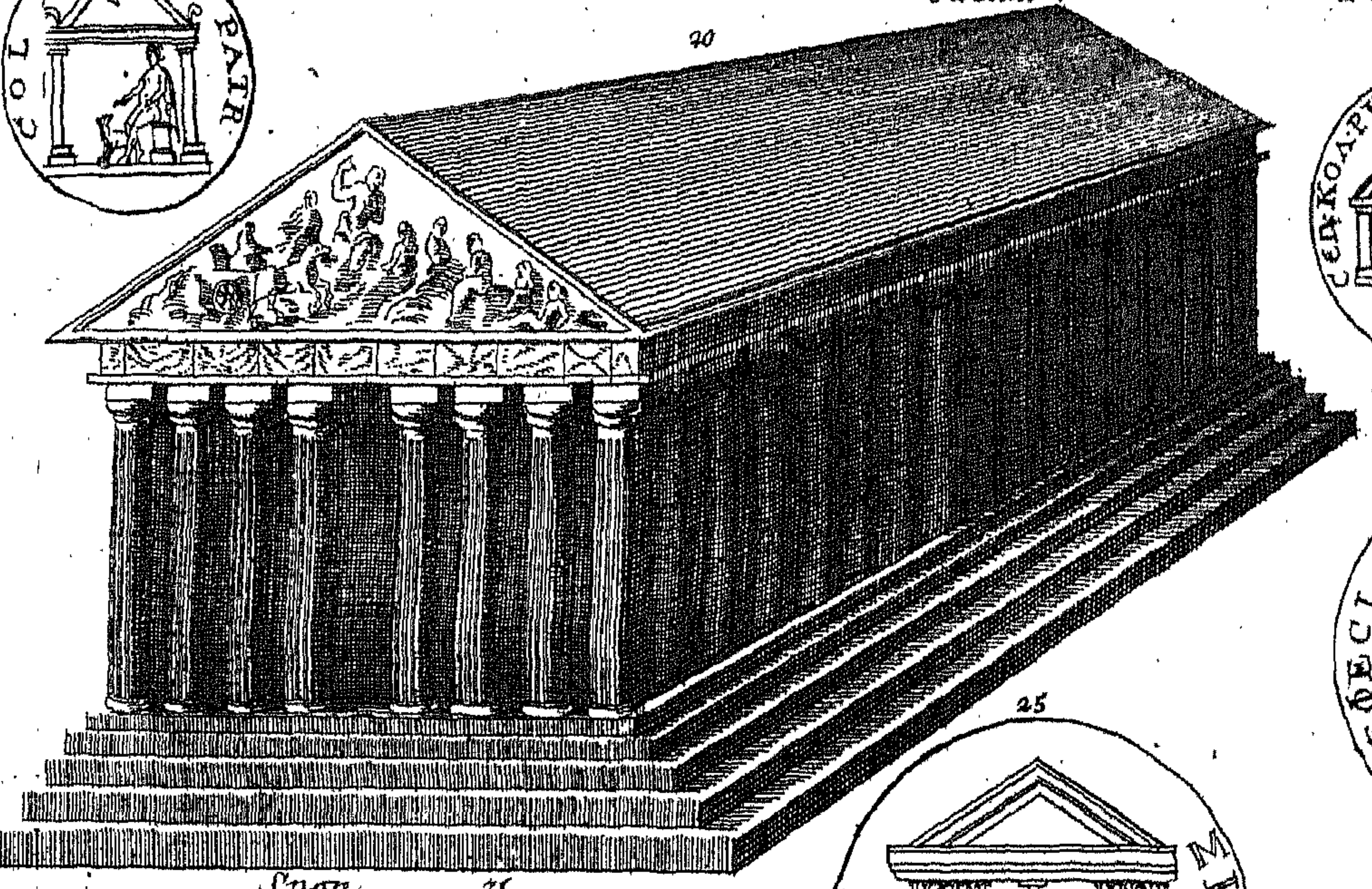
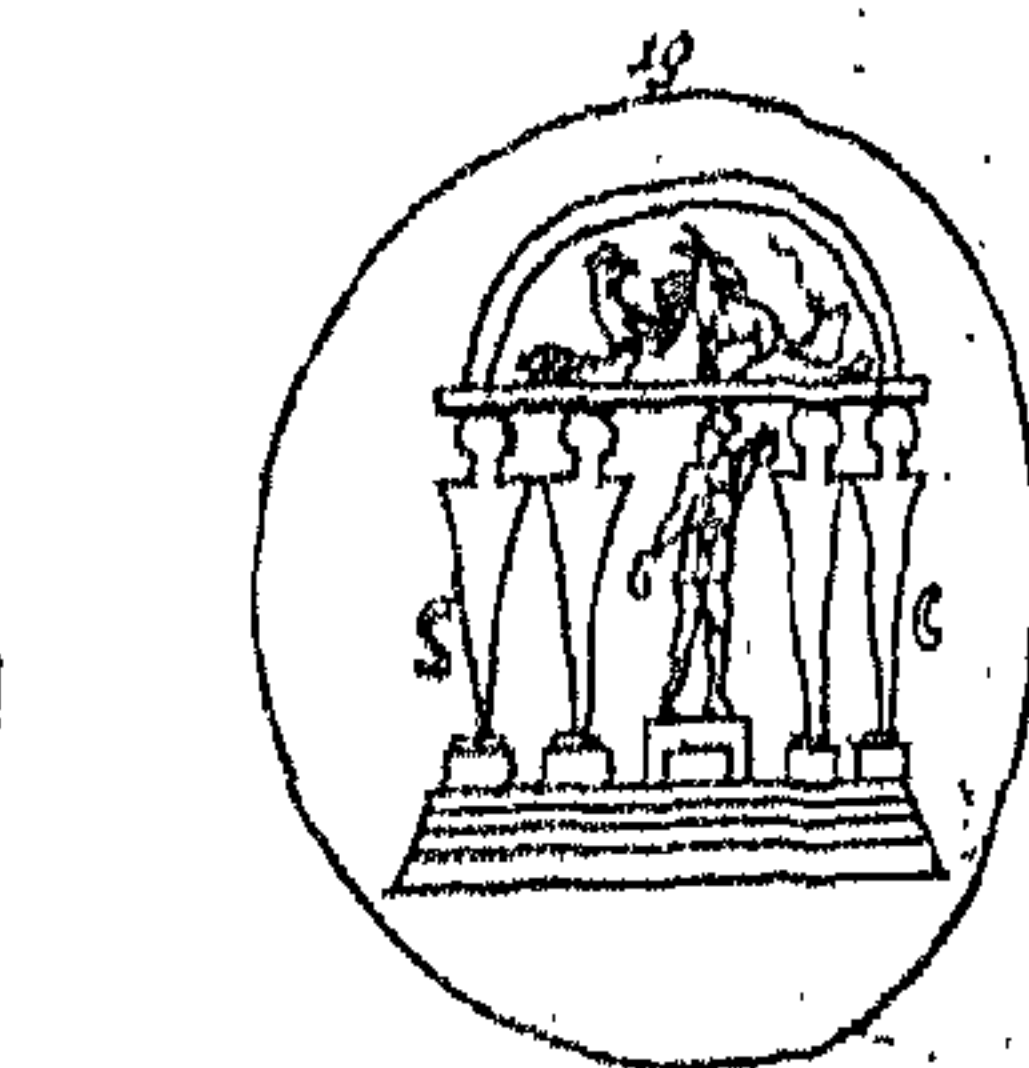
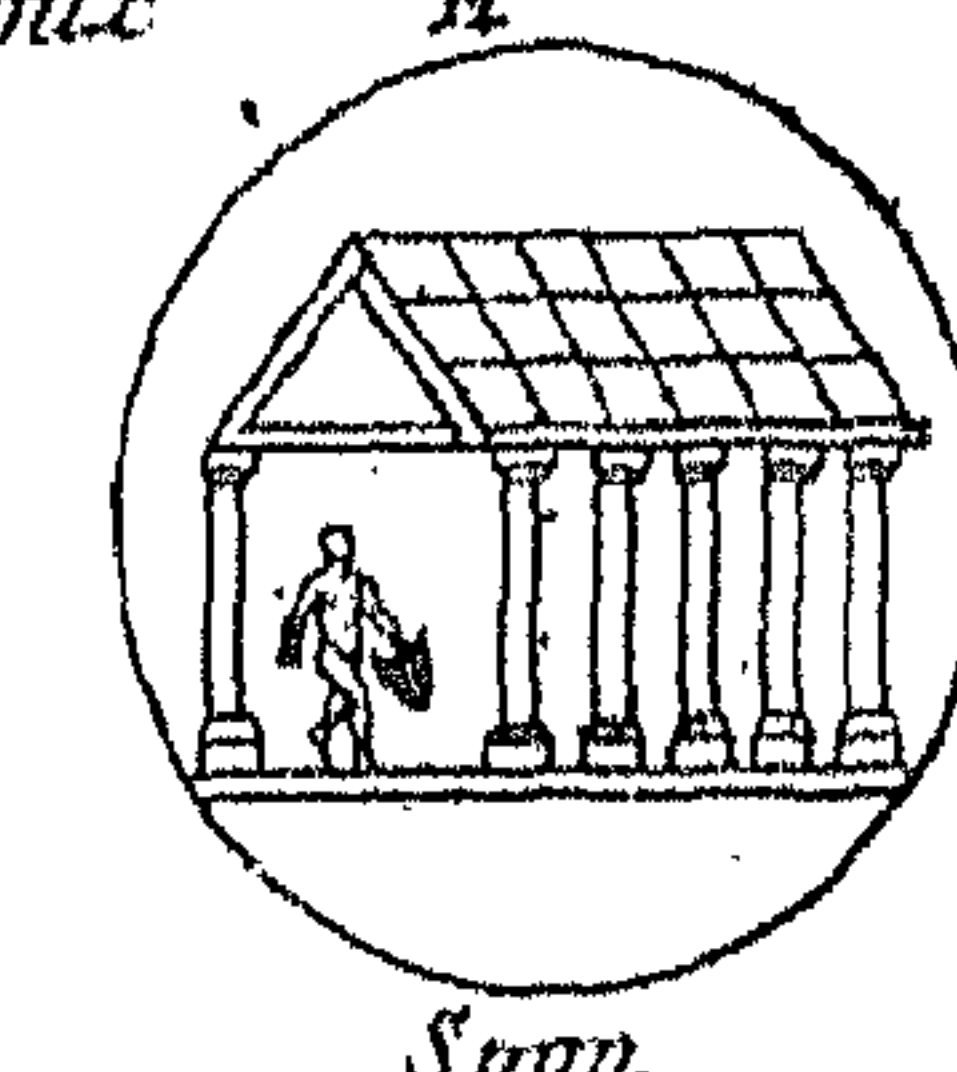
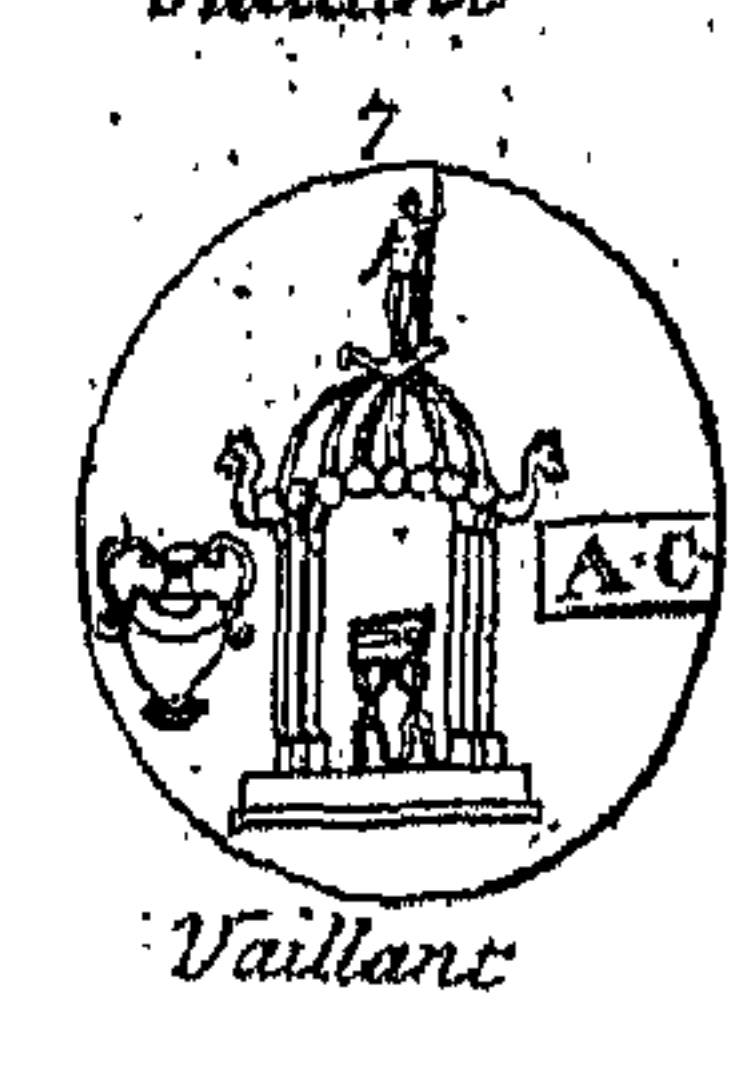
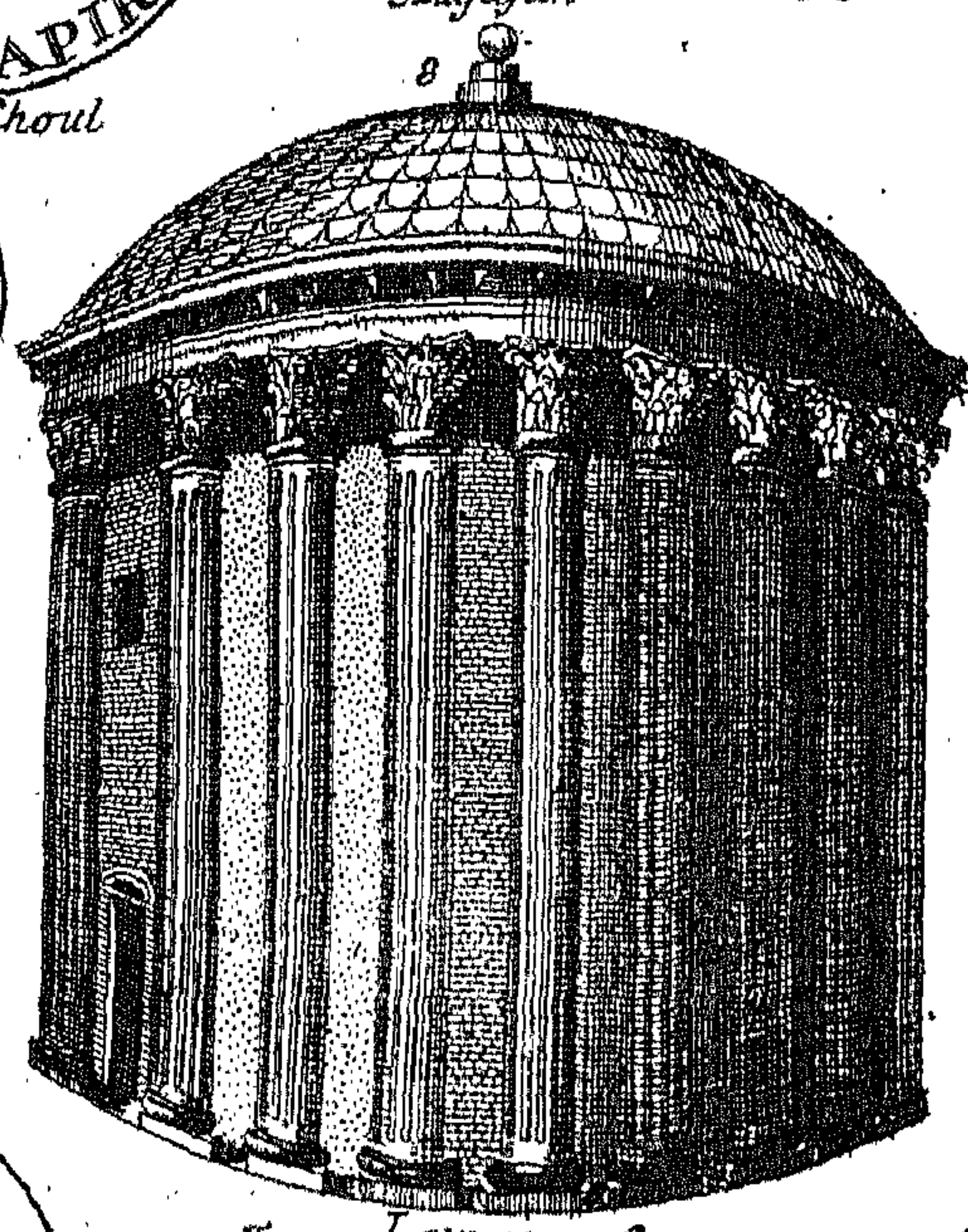
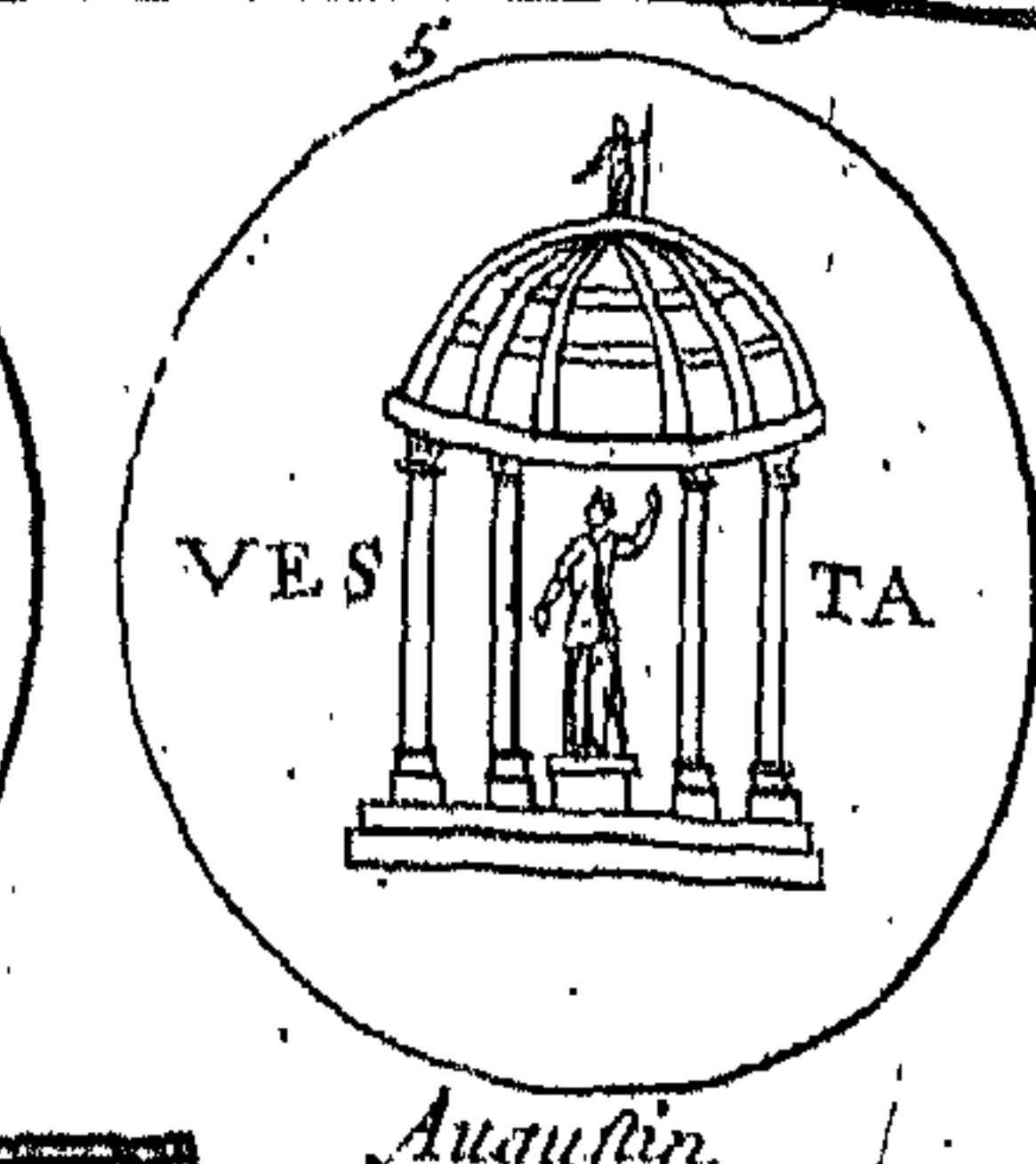
PLATE
VI.

order to make off with the Prize as fast as possible: But so it happen'd, that all the Force they had could not row her from the Place, or make her advance the least forward, which made them look upon it as a Punishment from *Juno*, so that they put the Statue a-shoar, and endeavour'd to appease her with certain Ceremonies. *Admeta* early in the Morning missing the Statue, gave the *Samians* notice of it, who immediately went to seek it, and at last found it on the Sea-shoar. Upon this they imagin'd that the Statue had mov'd thither of its own Accord, with design to leave them; to prevent which, they bound her fast with the Branches of Trees. *Admeta* after this comes and looses her, expiates the Crime of the *Samians*, and replaces her in the Temple.' From that time the *Samians* every Year carried the Statue of *Juno* to the Sea-shoar, and there bound her as before, celebrating a Feast call'd *Tenea*, which Name they gave it from the Branches of Trees set round the Statue.

IV. The Frontispiece of a Temple of *Juno* is also seen in a Medal belonging to the Family of *Papiria*, with the Inscription *Junoni* in Capitals upon the Pediment. It has only four Columns with this other Inscription, C. I. IL. A. which M. *Vaillant* explains thus, *Colonia immunis Illice Augusta*. This *Illice* (according to *Antoninus Augustinus*) is *Alicant*. The Temple of *Juno Martialis*, which was in the seventh Region of the City, is seen upon a Medal of *Trebo- nianus Gallus*; where in the Entrance the Goddess is represented with a Peacock, her ordinary Symbol.

V. A Temple of *Vesta* is meet with upon many Medals, as those of *Nero*, for instance, *Titus*, *Domitian*, and Others, and also in those belonging to the Families *Cassia* and *Tullia*. All these represent it round, tho' with more or less Columns, which nevertheless is no Mark of their being different Temples, the Mint-masters doing this arbitrarily to accommodate themselves to the room they had to work upon. The round Temple upon the *Tiber*, which remains at this Day, and has been long converted into a Church call'd *S. Stephen del Cacco*, has been taken by many Antiquaries for the Temple of *Vesta*: The Situation also they thought favour'd this Opinion. Others indeed reject it, and tho' they allow the Form to agree well enough with that of *Vesta's*, yet deny the Situation does so. Now tho' the former Opinion seems probable enough, yet I wou'd not undertake to answer for it, knowing well how easy it is to be mistaken in things of this nature, when there is no Inscription to inform us. But be it as it will, we shall give it a Place here, there being no other more proper for it: If it be not the Temple of *Vesta*, it at least resembles it by its round Figure, and the Columns that encompass it. It is reported (*Plutarch* says) that *Numa* built a Temple of an Orbicular Form, to keep the Sacred Fire in, intending to figure thereby not the Earth or *Vesta*, but the whole Universe, in the Center of which the *Pythagoreans* plac'd Fire, which they call'd *Vesta* and *Unity*. This Temple of *Vesta* had a Court or *Atrium*, and a Grove near the Fountain *Juturna*, and in this it was that the *Vestal* Virgins had the Care of the perpetual Fire, in the inmost Recess of it, and also of the *Palladium*, or little Statue of *Pallas*, brought from *Troy* by *Aeneas*. There was also near the Palace of *Augustus* a Temple of this Goddess, call'd the Temple of *Vesta Palatina*.

VI. There were also at *Rome* Temples of *Neptune*, one of which was in the *Circus Flaminius*, whose Sexton or *Aedituus* was *Abascantus* a Freed-man of *Augustus*: But of this Temple we know nothing more than that, notwithstanding its Smallness, it had a Portico. Other Temples also there were of this God, but their Place is not remembred. There was found at *Autun* a Fragment of a certain Frize, which probably belong'd to some Temple of *Neptune*: For in it is the Figure of two Dolphins with their Tails twisted, and holding between them a Tri-



Trident upright, as also a Shell and two Mens Heads, which possibly are the Heads of two *Tritons*. A Temple of this Deity with six Columns is also seen upon the Medals of *Berytus*, where *Neptune* is represented with his Foot upon a Stone, a Dolphin in his right Hand, and in his left a Trident: Under the Temple are two *Tritons* upon as many Dolphins. In the Isle of *Tenos*, *Strabo* says, there is, in a Grove without the City, a large Temple remarkable for the Halls or Dining-Rooms that are in it, which serve for a vast Concourse of People, when they celebrate the *Posidonia*, or Feasts of *Neptune*.

VII. *Pluto* had a Temple at *Pylos*, *Strabo* tells us, tho' amongst the Writers of Antiquities very few are found dedicated to this Deity. An Inscription of *Fabius Vicelianus* found in *Spain*, testifies that the same *Vicelianus* built an Altar under Ground to *Pluto*, as an Acknowledgment of his being deliver'd by this Deity from the Perils of the Sea. There was also at *Rome*, in the eleventh Region of the City, a Temple dedicated to *Dis Pater*, which was either *Pluto* or *Plutus*, the God of Riches; but there remains now no Footstep of it. Upon a Medal of *Salonina*, in the Cabinet of *Brandenburgh*, there is seen a kind of Temple or Oratory of a round Figure, and encompass'd with large Wings, which *Beger* thinks to have been a Tabernacle¹⁰ in Honour of *Proserpine*: What he ima- 10
gines proves his Opinion, is the Ear of Corn that rises on one side, and the Poppy on the other; but whether this rather denotes the Temple of *Proserpine* than of *Ceres* her Mother, I know not. There is now no Footsteps remaining of the Temple of *Ceres* built by *Evander* upon Mount *Palatine*, no more than of the little Temple that Goddess had in the *Circus*.

VIII. There was in the *Circus Flaminius* a Temple of *Vulcan*; but neither is there any Footstep of this remaining. Upon the Reverse of a Medal of *Valerian* there is indeed a Temple of *Vulcan*¹¹ with four Columns, where he is re- 11
presented forging upon an Anvil, with this Inscription, *Deo Volkano*. *Ælian* tells us there was also a Temple of *Vulcan* upon Mount *Ætna*, which had its Enclosures and Groves, and a Fire always burning. There are also Dogs round the Temple and Grove, who, as if they were indued with Reason, fawn with their Tails upon those that approach the Temple or Grove with Modesty and Devotion, but bite and tear the Impure, and drive away the Men and Women that come thither for Debauchery.

CHAP. IX.

I. *The Temple of Apollo at Delphos.* II. *Extraordinary Histories of some Temples of Apollo.* III. *Temples of Apollo Palatinus.* IV. *Other Temples of Apollo and the Muses.* V. *The Temple of Latona, with a singular piece of History.* VI. *Temples of Sol, or the Sun;* VII. *Of Mars;* VIII. *Of Bellona.*

I. **A**POLLO had a great number of Temples both in *Greece*, at *Rome*, and in the West: But of all, that at *Delphos* was the most celebrated, upon account of the Oracle, which they came from all Parts to consult, and the immense Treasure and Riches that were brought thither by the Presents of Kings and private Men, and for the Punishments inflicted on those that dared to plunder it. The Figure of this Temple is only to be met with upon one Medal¹², and 12
which would give but a poor Idea of it, did we not know that Medals represent all Temples very imperfectly, and so far only as the narrow Space will allow. All
therefore

therefore that can be collected of Certainty from so small a Figure, is, that the Temple was four-square, and that there were *Porticos* all round it.

II. What *Ælian* says of the Wolf of the Temple of *Apollo* at *Delphos* deserves to be taken notice of here. 'Tis reported that this Wolf was belov'd by *Apollo* for this reason, that *Latona* in her Labour metamorphos'd her self into a Wolf, and that therefore it is that *Homer* calls *Apollo Lycogenes*. For the same Reason it is that at *Delphos* they have a Wolf of Brass, to denote, as they say, the lying in of *Latona*. Others indeed assign another Reason, namely, that certain Thieves having robb'd the Temple of *Apollo* of the Heaps of Riches, brought to it by the Piety of its Votaries, and buried them under Ground, a Wolf came and took one of the Priests of *Apollo* by the Garment, and led him to the Place where the Treasure was hid, digging up with his Paws the Ground that cover'd it. The same *Ælian* relates this also among the Miracles of *Apollo*, that no venomous Beast ever enters the Temple or Grove of that Deity in the Isle of *Claros*. He has likewise this Story, that at *Curidium* there's a great number of Stags, which when they are hunted fly to *Apollo's* Grove, and that the Dogs pursuing them are repuls'd by the Divine Power of *Apollo*, and dare not enter therein, but bark about without ceasing, whilst the Stags browse within the Grove without Fear or Disturbance. I have already said, continues *Ælian*, that the Flies retire of themselves from the Olympick Feasts, and pass the River *Alpheus* to the Women, who also stay on the other side. Another remarkable thing is, that at *Leucade* there is a vast high Promontory, upon the top of which is a Temple of *Apollo* call'd *Actium*, where, at the Feast, at which they dance in Honour of *Apollo*, and sacrifice an Ox or Bull to Flies, these Animals stick close to the Blood of the Victim, and depart not until they have suck'd their Fill; whereas the Flies of the *Piscean* Games, or the Olympicks, go away of their own accord, as if they had some Veneration for the Divinity. There was also at *Rome* a Temple, of which we shall speak hereafter, where neither Dogs nor Flies ever entred. *Marseilles*, says *Strabo*, had a Temple of the *Delphick Apollo*, who was honour'd in many Places under this Name, as well as *Jupiter Olympius*, and *Diana the Ephesian*. The Temple¹³ of *Apollo* the *Trojan* is found upon the Reverse of a Medal, where that God is represented with his Bow bent. Another Temple of the same *Apollo* exhibits in the Entrance of it a Tripod¹⁴ with a Serpent twisted round it. There is also found upon a Medal struck by the Citizens of *Philadelphia* in Honour of *Marcus Aurelius*, a Temple of *Apollo*, such as it was in that City; but nothing more is discoverable of it than a *Portico* with six Columns.

III. *Apollo* had also many Temples at *Rome*, amongst which that upon Mount *Palatine* exceeded all the rest both in Beauty and Magnificence. *Augustus* built it near his own Palace, and spared not for Marble: There was also a great Number of Statues as well *Equestrian* as others, all done by the best Hands: These were for the most part in the *Portico*, where were seen those of *Danaus* and his Daughters, and in a Place without Roof, *Sub dio*, those of the Sons of *Ægisthus*. In the Frontispiece was a gilt Chariot of the Sun: The Gates were all of Ivory, and adorn'd with Figures representing the Defeat of the *Gauls* who had robb'd the Temple of *Delphos*, and other Histories that concern'd *Apollo*. The God himself was there also represented, with his Mother on one side, and his Sister on the other. Besides the *Portico*, there was likewise a *Greek* Library, and a *Latin* one, or it may be but one and the same Library compos'd of Books of both Languages, which consisted chiefly of Poetry and Law. The Marble Statue of *Apollo* was done by an excellent Hand, who has there represented him playing upon a Lyre. At the four Sides of the Altar there are exhibited as many Cows. Under the Base of *Apollo's* Statue *Augustus* deposited the *Sybilline* Books in two little Chests.

Chests. Within the Temple there was a most curious Candlestick resembling a Tree, which *Alexander* the Great took at the sacking of *Thebes*, and dedicated to *Apollo* in the Temple of *Cyme*. There was also seen a rich Jewel call'd *Dactyliotheca*; and in the Library an *Apollo* of Brass of fifty Foot high.

IV. Near the *Porta Carmentalis* there was likewise a Temple of *Apollo*, the most ancient of all that were dedicated to him; but nothing now remains of it besides the Name; no not so much as its Situation, save only as it is conjectured. Just so it is with the Temple of *Apollo Medicus*, taken notice of in the Descriptions of *Rome*. That however of *Apollo* and *Clathra*, the Goddess of Bars, and Rails, and Iron Grates, was near Mount *Palatine*. The Figure of the Goddess *Clathra* with *Apollo*, we have also seen in the Chapter of that God. A Temple of his likewise occurs upon a Consular Medal belonging to the Family *Æmilia*¹⁵; in the Frontispiece of which no more than four Columns appear; but the Reason of this, as has been observ'd, was probably to make room for the Figure of *Apollo*, which is plac'd at the Entrance with a *Victory* presenting him with a Crown. *Rome* had also two Temples of the Muses in the first Region of the City, and another of the *Camenæ* in the same.

V. *Latona*, the Mother of *Apollo*, had a Temple in the Isle of *Delos*, concerning which *Athenæus*, after *Semus*, relates a pleasant Story: '*Parmeniscus Metapontinus*, a Man of the first Rank in his Country for Birth and Riches, rashly daring to enter the Cave of *Trophonius*, was punish'd for that Offence, with the Loss of his risible Faculty, so that nothing ever after could provoke him to Laughter. Upon this he consulted the Oracle, and was answer'd by *Pythia*, in the Name of *Apollo*, that his Mother in her House would recover him the Faculty he had lost. *Parmeniscus* imagining that by his Mother was understood his Country, and that as soon as he should arrive there he should laugh according to the Word of the Oracle, return'd home; but not being yet able to laugh, he fancy'd the Oracle had deceiv'd him. After this, making a Voyage to the Isle of *Delos*, and looking on every thing with Admiration, he at last went into the Temple of *Latona*, expecting to see there some curious Figure of that Goddess; but so it happen'd, that he found nothing but a wooden Statue of such an awkward Form, that he immediately broke out into Laughter: He then understood the Sense of the Oracle, and finding himself cur'd of his Misfortune, paid great Honours to *Latona*.

VI. Tho', physically speaking, the Sun and *Apollo* were thought to be one and the same, yet in their ordinary Worship they were honour'd as two different Deities, each of them having his proper Temples, Altars, and Statues. The Sun had some Temples at *Rome* in different Regions of the City, tho' the Place of their Situation is not known, nor any thing more than the Name. That which *Aurelianus* caus'd to be built was very magnificent, and enrich'd, says *Vopiscus*, with Gold and precious Stones: But where it was situated is not now remembered, only 'tis conjectured to have been upon a Declivity of the *Mons Quirinalis*: It had its *Porticos*; and besides the Gold and precious Stones with which it was adorn'd, it had also variety of rich Habits and other Ornaments. The Figure here given of a Temple of the Sun¹⁶, was taken from the Reverse of a Medal of *Balbinus*, struck at *Miletus*. In the middle of the Temple is an Image of the Sun in a human Form with his Head radiated. *Patinus* is of Opinion, that it is *Apollo Didymæus*, who was worshipp'd at *Miletus*: But tho' *Apollo*, physically speaking, was, as has been said, the same with the Sun, yet were they distinguish'd in the Worship that was paid them. Besides, the *Milesians* represented *Apollo* playing upon his Lyre, and without Rays, as *Patinus* elsewhere confesses.

VII. *Mars* had a magnificent Temple at *Rome* without the Wall of the City, and beyond the Gate *Capena* in the *Via Appia*. It was seated upon an Eminence, and adorn'd with a hundred and sixteen Columns. The Soldiers, says *Propertius*, when they return'd safe from the Wars, carried thither their Arms. There also Ambassadors from their Enemies were receiv'd, who were not allow'd to enter the City. But of this fine Temple there are no Remains. Another Temple of this God was in the *Forum*, and thought by some to be the same with the present Church of *S. Martin*. There was also another dedicated to *Mars Ultor*¹⁷, of a round Figure, and adorn'd with Columns all round it, as may be seen upon the Medals of *Augustus*. The Cornice of the Frontispiece was charg'd with Arms taken from the Enemy. There were also several Statues of the Kings of *Alba*, and other eminent Men. A Description of this Temple may be met with in the *Fasti* of *Ovid*. Besides this Temple of *Mars Ultor*, there was also another dedicated to *Mars bis-Ultor*; but of the Form of it nothing can be said.

Mars had also many Temples in *Greece*, *Thrace* and *Phrygia*; in the last of which the City *Metropolis* struck upon the Reverse of a Medal of *Valerianus* a Temple of *Mars*, at the Entrance of which was represented the God himself arm'd with his Helmet, Shield and Spear. Another Temple of the same Deity occurs upon a Medal of *Septimius Severus*. A Medal of *Geta* upon the Reverse¹⁸ gives us also a Frontispiece of a Temple of a singular Structure¹⁹: It is adorn'd with six Columns, the two middlemost of which are the farthest asunder, and support an Arch. *Tristan* thinks it is a Medal of *Philadelphia*.

VIII. *Bellona* had a Temple near the *Circus Flaminius*, before which stood the Column of War, from whence the Consul threw his Lance, when he declar'd War against any King or Nation, as *Ovid* says:

*Hinc solet hasta manu belli prænuncia mitti
In Regem & Gentes cum placet arma capi.*

This Temple was founded by *Appius Claudius* the Blind, who was Consul in the Year of *Rome* 457. In it he hung up the Arms of his Ancestors, together with their Images. *Nardini* after *Donatus* fully proves that it was this *Appius Claudius* the Blind, and not another of the Name more ancient, as *Pliny* has it, that caus'd these Arms and Images to be hung up in the Temple he had built. In this very Temple, which anciently was without the City, a Triumph was decreed for such as deserv'd that Honour. It was also in this Temple of *Bellona* that the *Fanatici* were, a sort of Priests, whose Office or Employment was much the same with that of the *Pythia* of *Delphos*, or of the *Galli* of *Cybele*: But of these we shall have Occasion to speak hereafter.



C H A P. X.

I. *The Temple of Mercury at Rome, at the Foot of Mount Aventine, and other Temples of the same God.* II. *The magnificent Temple of Minerva at Athens.* III. *Other Temples of Minerva in Greece, and her brazen Temple.* IV. *The Temple of Minerva Ilias, and others of her.*

I. **M**ERCURY had a Temple at Rome, near the Gate *Capena*, of which we know nothing but the Name: He had another by the Grand *Circus* more famous, situated at the Foot of Mount *Aventine*, with four *Hermes's* or *Termini* instead of Pillars, as appears from what *Angeloni* says, treating on *Marcus Aurelius*, in these Words. 'I will relate what I learnt from *Francis Passeri*, a Gentleman of Rome, very well skill'd in Antiquities and Inscriptions: He affirm'd he had seen the Temple we just spoke of, discover'd by some Labourers between the Grand *Circus* and Mount *Aventine*, with an Altar something less than ours, on the Sides of which the *Caduceus* and *Petagus* of Mercury were carved. Several Steps lead up into the Temple, in the same manner as the Medal represents, with the *Hermes's* which we just mentioned standing upright in their proper Place. At the bottom of the Steps there were two Pyramids of *Tiburtine* Stone, upon one of which was the following Inscription. *Ex voto suscepto Q. diu erat neglectum nec redditum incendiorum arcendorum causa, quando urbs per novem dies arsit, Neronianis Temporibus, et hac Lege dicata est. Ne cui liceat intra hos Terminos ædificium extruere, manere, negotiari arborem ponere, aliudve quid serere, et ut Prætor cui hæc regio sorte obvenerit, litaturum se sciat, aliudve quis Magistratus vulcanalibus x K. Sep. omnibus annis, Vitulo, Robio, et Verre.* The Sense of which is to this Effect. This Temple was built according to a Vow made for the preventing of Fires, when the City was on Fire for nine Days together in *Nero's* time. This Vow, after being long neglected, was at last performed, and this Temple dedicated, concerning which the following Laws are to be observed. No one is to be permitted to build within the Boundaries marked out, nor lye there, nor exercise any Business or Trade, nor plant Trees, nor sow any thing: And the Prætor of this Region, or any other Magistrate, may know he will offer an acceptable Sacrifice, if he every Year at the Feasts *Vulcanalia*, ten Days before the Calends of *September*, sacrifice a Calf, a Ram and a Boar-Pig.

By these Words of *Angeloni*, we see that the Temple which was discovered at the Foot of Mount *Aventine*, is the same as we find on a Medal of *Marcus Aurelius* with this Inscription, *Relig. Aug. Religio Augusto.* Mercury, who appears ¹⁹ on the Altar there with his *Caduceus*, the Ram, the Cock, and the Purse, which are on the Pediment, shew plainly 'tis a Temple of Mercury. It is probable *Marcus Aurelius* rebuilt this Temple, because we find it pictured on a Reverse of a Medal of this Emperor. In a Greek Medal of *Caracalla*, we see a Temple with four Columns in the Front, with Mercury standing by an Altar. This Temple was at *Calcedon*, because this Medal was struck there. He had another at *Patra* as we find by another Medal of *Caracalla*, where Mercury sits at the Entrance, with a Ram at his Feet.

II. *Minerva* had a great Number of Temples in Greece and at Rome, the finest and most famous, which remains this Day entire, is that at ²⁰ *Athens*: The Turks have now turned it into a Mosque. Thus it is described by *M. Spon*, in his Voyage to the *Levant* (Tom. 2. pag. 142.) 'This Temple is twice as long as it
' is

' is broad; at the Entrance it hath a Portico supported by eight Pillars, and as
 ' many Pillars at the hinder Side. The Portico goes quite round the Building,
 ' with one Range of Pillars only. The Temple therefore is a *Pseudodiptere*, that
 is, one that hath only one Wing or Portico; which notwithstanding hath the
 same Effect to those who view it from without, as if it had two. We have of-
 ten spoke of this sort of Temples. There are seventeen Pillars on each Side,
 reckoning those twice at the Angles. The Pillars are of the *Dorick* Order, fluted,
 they have no Base, the Steps up to the Temple seem to supply their Place.
 They are forty two Feet high (of the King's Measure) their Circumference at the
 Bottom is seventeen Feet and a half. Their Diameters therefore are six Feet
 wanting three or four Inches. The Inter-column, or Space between the Pillars,
 is seven Feet five Inches. Therefore this Inter-column is less than the *Pynostyles*,
 which yet *Vitruvius* says, have the narrowest, tho' they have a Diameter and a
 half of the Column for the Distance; but the exceeding Height of these Columns
 makes the Smallness of the Inter-column, in proportion to other Buildings, nei-
 ther Perceptible nor Inconvenient. The length of the whole Building, together
 with the Portico, is two hundred and eighteen Feet, and the breadth ninety
 eight Feet and an half. At the Entrance of the Temple there is a *Pronaos* (προ-
 ναός) or fore-part of the Temple, which is about one third of the Fabrique;
 the Length of the Temple and *Pronaos* alone, without the Porticoes, is an hun-
 dred and fifty eight Feet, and the Breadth, taking in the Walls, sixty seven Feet.
 The Temple alone, without the *Pronaos*, is ninety Feet in length. If then we
 add six or seven Feet to this Number, in order to reduce them into *Attick* Feet,
 because they were about an Inch less than ours, together with three or four Feet
 for the Walls, this will make about a hundred *Attick* Feet, and upon this ac-
 count the *Athenians* called this Building a *Hecatompelon*, or an Edifice of a hun-
 dred Feet. The Pediment of the Front is full of Marble Figures in *Grand Re-
 lievo*, they are excellently done, and appear below as big as the Life. *Pausa-
 nias* says, this Sculpture represents the Birth of *Minerva*. Thus far we have
 mixed our own Observations with what *Spon* says, now we shall give what he
 writes only. ' *Jupiter*, who is under the upper Angle of the Pediment, hath
 ' lost his right Arm, in which probably he held the Thunderbolt. His Legs are
 ' at some Distance from each other, because the Eagle was placed between them.
 ' Tho' both these Marks of *Jupiter* are wanting here, yet he is easily known by
 ' the Beard and Majestick Countenance which the Sculptor hath given him. He
 ' is naked, as he is frequently represented, and particularly by the *Greeks*, who
 ' made most of their Figures naked. On the right Hand is a Statue with its Head
 ' and Arms mutilated, dressed to the middle of the Leg, which is thought to be
 ' *Victory*, preceding the Chariot of *Minerva*, whose Chariot with two Horses she
 ' guides. The Horses are an excellent Piece, done by a bold but yet delicate
 ' Hand; the Sculptor perhaps would not yield to *Phidias* or *Praxiteles*, so famous
 ' for the Horses they made. These Horses seem to have a Fire and Fierceness in
 ' their Aspect, as if inspired into them by *Minerva*, whose Chariot they draw.
 ' She is seated, in a Habit rather of the Goddess of *Learning* than of *War*.
 ' She is not dressed at all like a Warrior; She hath neither Helmet nor Shield,
 ' nor *Medusa's* Head on her Breast: She hath a youthful Air, and her Head-dress
 ' differs in nothing from that of *Venus*. Behind *Minerva* a Woman sits with a
 ' Child on her Knees, her Face is mutilated; who she is I cannot discover. But
 ' I easily knew who the two last on that Side were, namely, the Emperor *Hadrian*
 ' half naked, and sitting with his Wife the Empress *Sabina* by him. They seem
 ' both viewing the Triumph of *Minerva* with pleasure. This Particular, which
 ' deserved being taken notice of, hath not been observed by any before me. On

Jupiter's

‘ *Jupiter’s* left Hand there are five or six Figures, some of which have lost their
 ‘ Heads ; they are, without doubt, the Assembly of Gods, into which *Jupiter* is
 ‘ going to introduce *Minerva*, and declare her to be his Daughter. This is a
 ‘ small Comment on *Pausanias*. The Pediment on the opposite Side represented
 ‘ (according to the same Author) the Dispute between *Minerva* and *Neptune*, a-
 ‘ bout giving a Name to the City; but all the Figures are broken off, except the
 ‘ Head of a Sea-horse, upon which Creature that God usually rode. The Figures
 ‘ on both these Pediments are not near so ancient as the Body of the Temple,
 ‘ which was built by *Pericles*. There need no other Argument to shew this,
 ‘ than the Statue of *Hadrian* which is there, and of whiter Marble than the rest.
 ‘ The other Parts have suffer’d no Alteration. Within the Portico, on the Wall,
 ‘ there is a Frize, which hath a Bass-relief as ancient as the Building; the Figures
 ‘ have not that Grand *Relievo* which some done in the later Ages have, yet still they
 ‘ are very beautiful : They represent Processions, Sacrifices, and other Ceremo-
 ‘ nies of the Old *Athenians*. Without the Portico, upon the Frize, there are
 ‘ several Figures in half *Relievo*, exhibiting Horse-breakers, and Battles with the
 ‘ *Centaur*s, but they are all mutilated almost. The *Marquês de Nointel* had
 ‘ Drawings made of them all, when he was at *Athens*: The Person who drew
 ‘ them had like to have lost his Eye-sight, because he was obliged to draw them
 ‘ by a view from the Ground, without the Use of Scaffolds.

III. There were a great many Temples of *Minerva* in Greece and in Asia. We see one with four Columns on a Greek Medal of *Commodus*, struck at *Diocæsarea* in *Phrygia*, and in the Entrance of which the Goddess is pictured. Another, and more famous, was the Temple of *Minerva* at *Sparta*, call’d *Calcioecos*, because it was all of Brass (according to *Suidas*) or because the Inhabitants of *Chalcis*, a City of *Eubœa*, built it. The first Etymology is the more probable. *Cornelius Nepos*, *Livy*, *Plutarch*, *Pausanias*, and several others, say it was all of Brass. *Augustus* order’d another Temple of the same Form with this to be built at *Rome*, but not of the same Materials, and named it the Temple of *Minerva Chalcidica*. The Walls of this Temple remained in the time of *Fulvius Ursinus*, in the Gardens of the *Dominicans* at *Rome*, whose Convent was for this reason call’d *Minerva’s* Monastery. An Inscription published by *Marlianus* says this Temple was built by *Pompey*; *Dio* says, the Temple of *Minerva Chalcidica* was built by *Augustus*. According to this, that Temple of *Minerva*, which belongs to the *Dominicans*, is different from the Temple of *Minerva Chalcidica*. Yet an Author of the thirteenth Century, who is cited in our *Diarium Italicum*, says twice, that the Temple of *Minerva Chalcidica* is near to the *Pantheon*, where also the Monastery of *Minerva* stands. This must have been the Opinion of that Age. For this Writer was so ignorant, that he cannot be imagined to have formed this Notion by Conjecture, upon comparing several Authors together. Still there remains some Difficulty in this Point, which we shall leave to be cleared up by them who shall give a new Description of *Rome*.

IV. *Eliau* mentions a Temple of *Minerva Ilias*, where Dogs were kept who wagg’d their Tails on all the *Greeks* who came there, and never barked at any but Barbarians. Even this is more probable than a great many things he mentions. Perhaps the Dogs might be taught to distinguish the *Greeks* by their Air and Habit, from other Nations. Another Temple at *Lindus* was remarkable for a Cup made of Amber, which *Helena* dedicated to the Goddess *Minerva*. The History adds farther, that it was of the same Bigness as one of *Helena’s* Breasts.

The next Temple²¹ is known to be sacred to *Minerva*, by the Owl which²² sits at the Entrance. This Temple occurs again on the Reverse of a Medal of

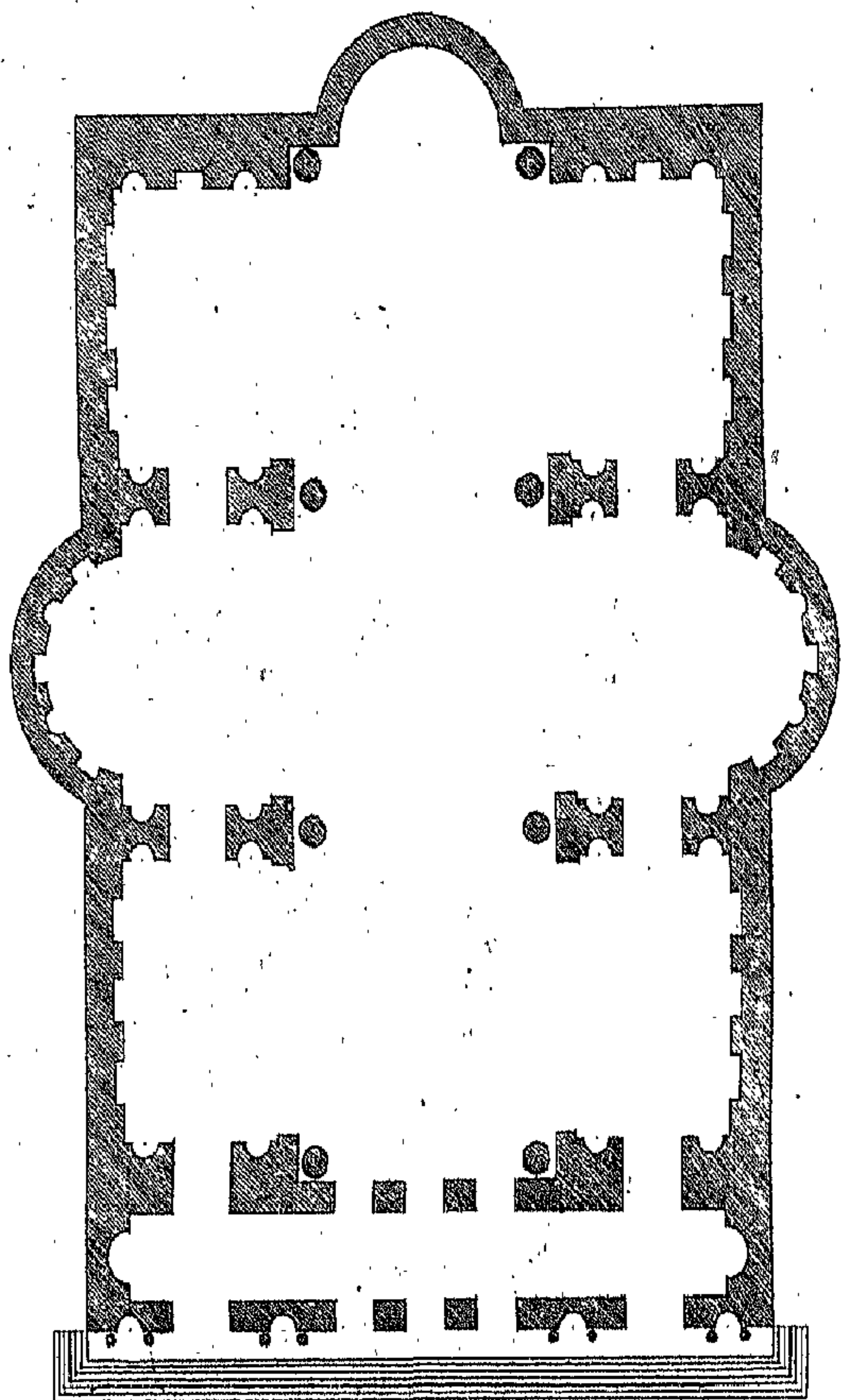
the *Reseni* in *Mesopotamia*: The naked Man who expands his Arms, denotes the River of the City. We place here too another Temple²² of the same City, which hath an Owl also, and a River holding two Laurel-branches. This last Temple hath but four Columns on its Side, whereas the former hath five: tho' there is no doubt but they both represent the same Temple. We placed it here to prove, what we have often mentioned, that we must not depend on the Number of Columns represented in Medals.

23 We have the Plan²³ of another Temple of *Minerva*, in a Plan of Ancient Rome, near the House of *Cornuficius*, which was by Mount *Caelius*. It is a *Periptere*, that is, a Temple that had Wings, or Porticoes all round it and also a *Pseudodiptere*, because it hath but one Range of Columns to support the *Portico*, whereas the *Dipteres* had two. It was a great Ornament to a City to have these ancient Temples with Porticoes all round them, and with the Ascent to them up Steps all round them. These Porticoes were generally covered with large long Stones, which were supported by the Columns at one End, and by the Wall of the Building at the other. Such a Temple as this made a very magnificent Prospect on every Side, as we see by the Temple of *Minerva* at *Athens*. There were a great many of these Temples, called *Perepteres*, at Rome, but not one remains now. There are two remaining in Greece, that of *Minerva* of *Athens*, and that of *Theseus*, which we shall speak of presently. There are other Temples of *Minerva* at Rome, as that of *Minerva Flaviana*, and the *Pantheon* of *Minerva* call'd *Medica*, which we have already described.

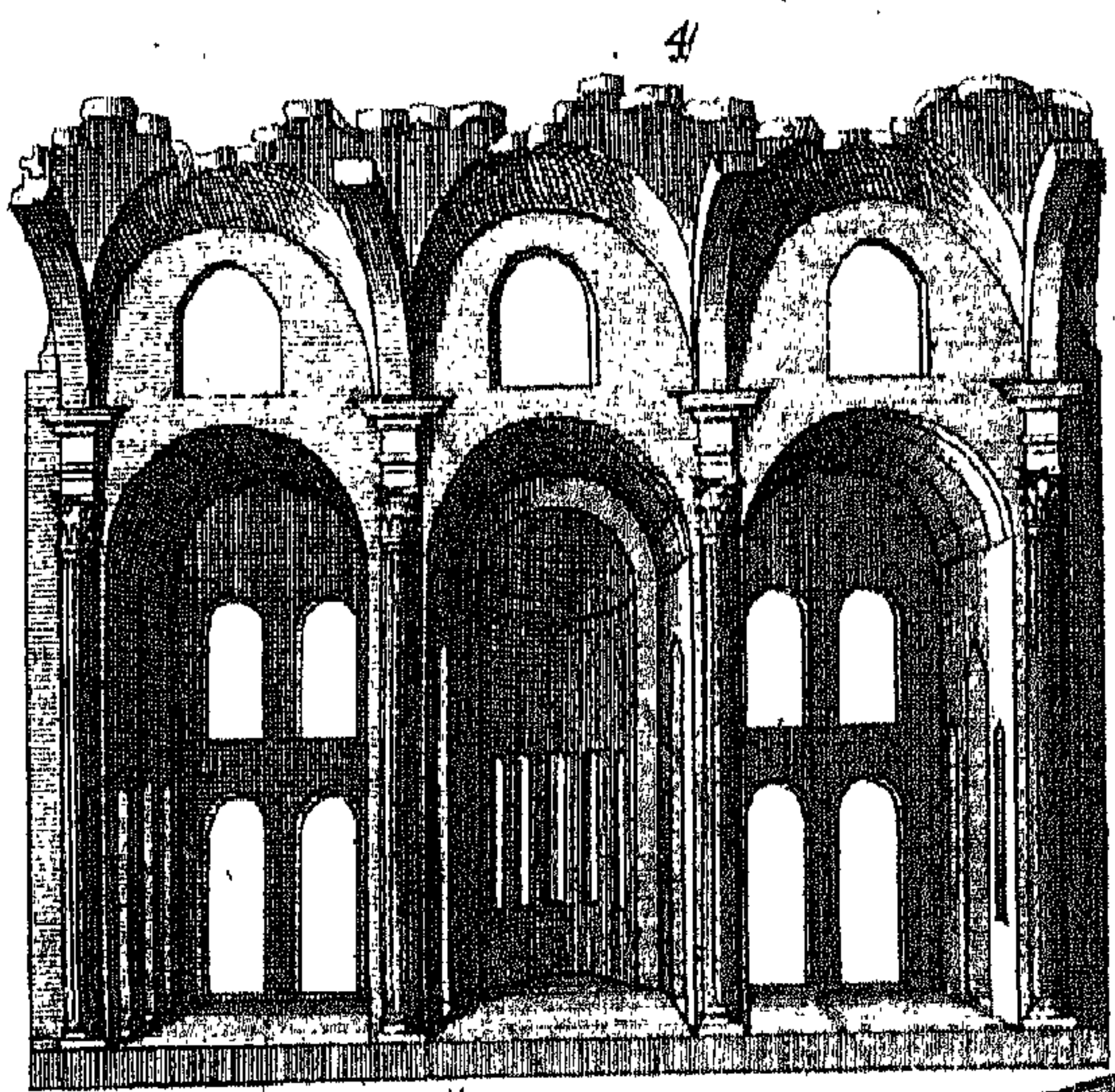
CHAP. XI.

I. The Temple of Diana of Ephesus, reckoned among the Seven Wonders of the World; its Structure, according to Pliny. II. A Description of its Ruins, from Spon. III. Some remarkable Particulars concerning this Temple. IV. The Temple of Diana on Mount Aventine, and its Pavement. V. Why the Hunting of the Stag is not represented there. VI. A Particularity of the Temple of Diana in the Isle Icarus.

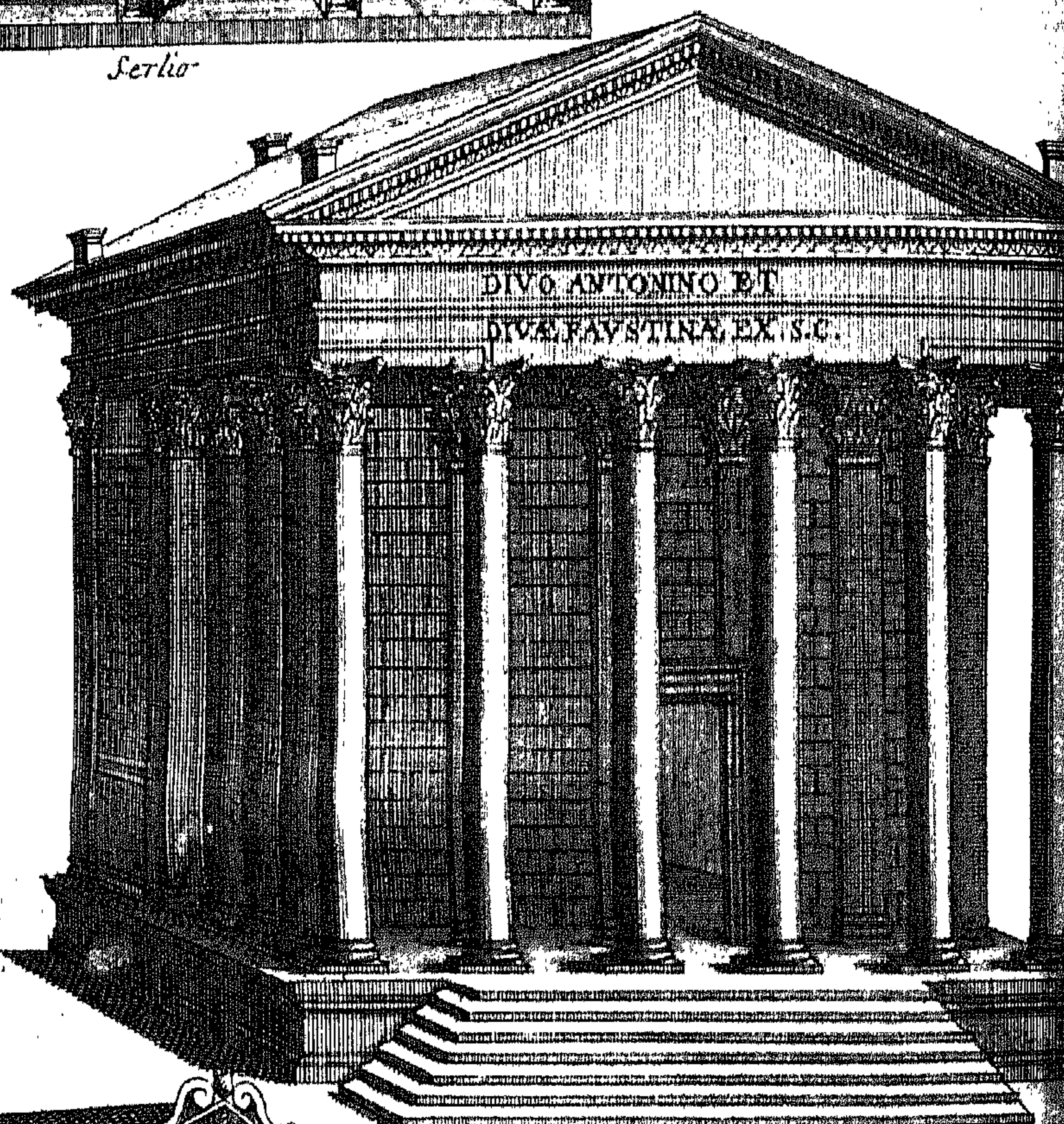
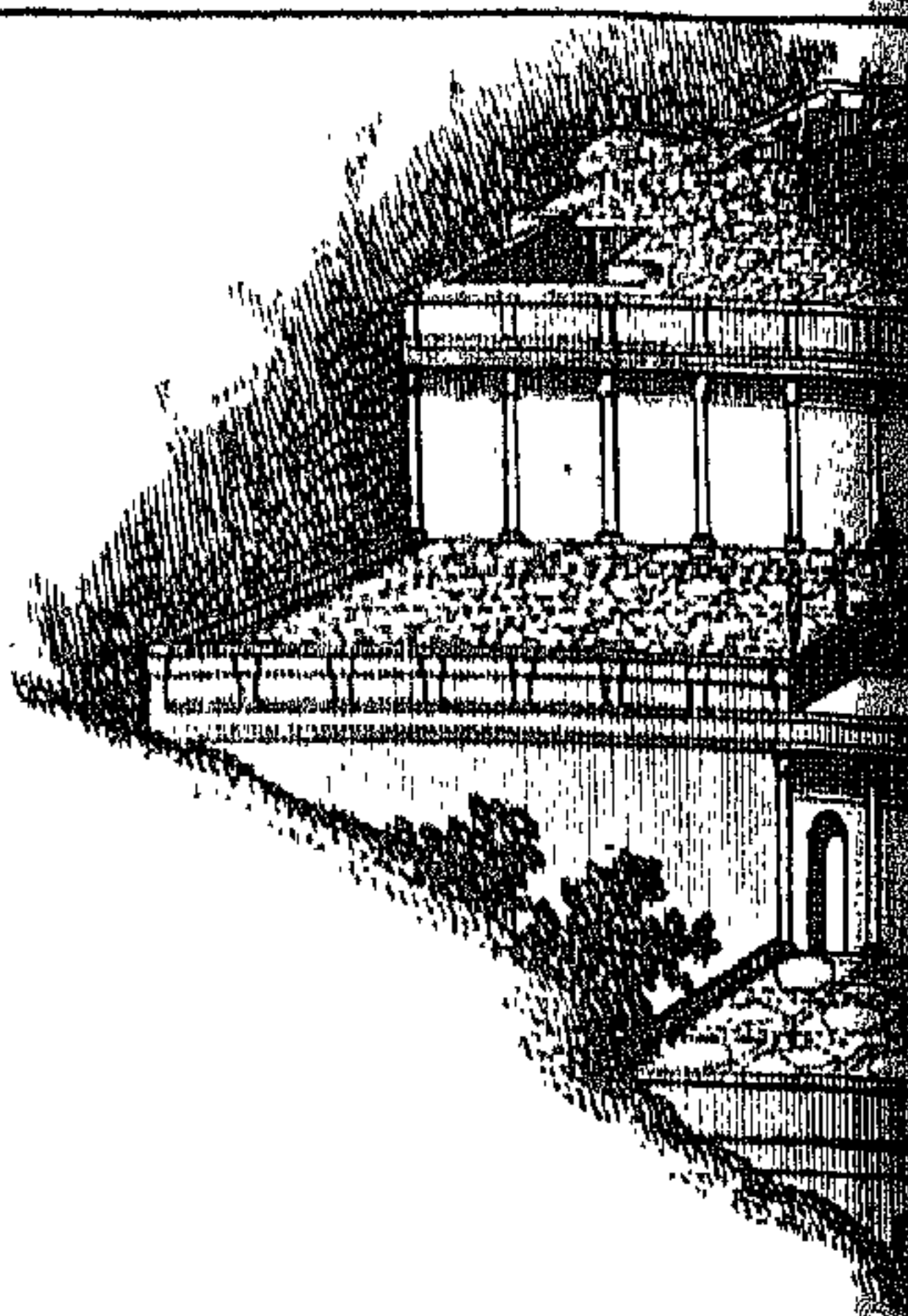
I. WE proceed now to the Temples of *Diana*, of which there were a great many in every Place where Idolatry prevailed. The Temple at *Ephesus* surpassed all others in Greatness and Magnificence, and was reckoned one of the seven Wonders of the World. Pliny says all *Asia* laboured two hundred and twenty Years, and in another Place four hundred Years, to build and beautify this Admirable and Magnificent Pile. It was built in a marshy Ground, to preserve it from Earthquakes, and Openings of the Earth; and in order to make the Foundation strong enough to bear so vast a Building, they strewed the Ground with beaten Coals, and then laid over them a great many Skins of Sheep with their Wool on them. The Temple was 425 Feet long, and 220 Feet broad; the 127 Columns which supported and adorned this Structure were placed there by a like number of Kings, and were sixty Feet high: Of this great Number of Pillars, thirty six were beautified with Carvings, and one was made by *Scopas*. The Architect for this great Work was *Chersiphron*. It is wonderful how he could place Architraves of such vast Weight. *Chersiphron* compassed this by placing Bags full of Sand upon the top of the Columns, and laying



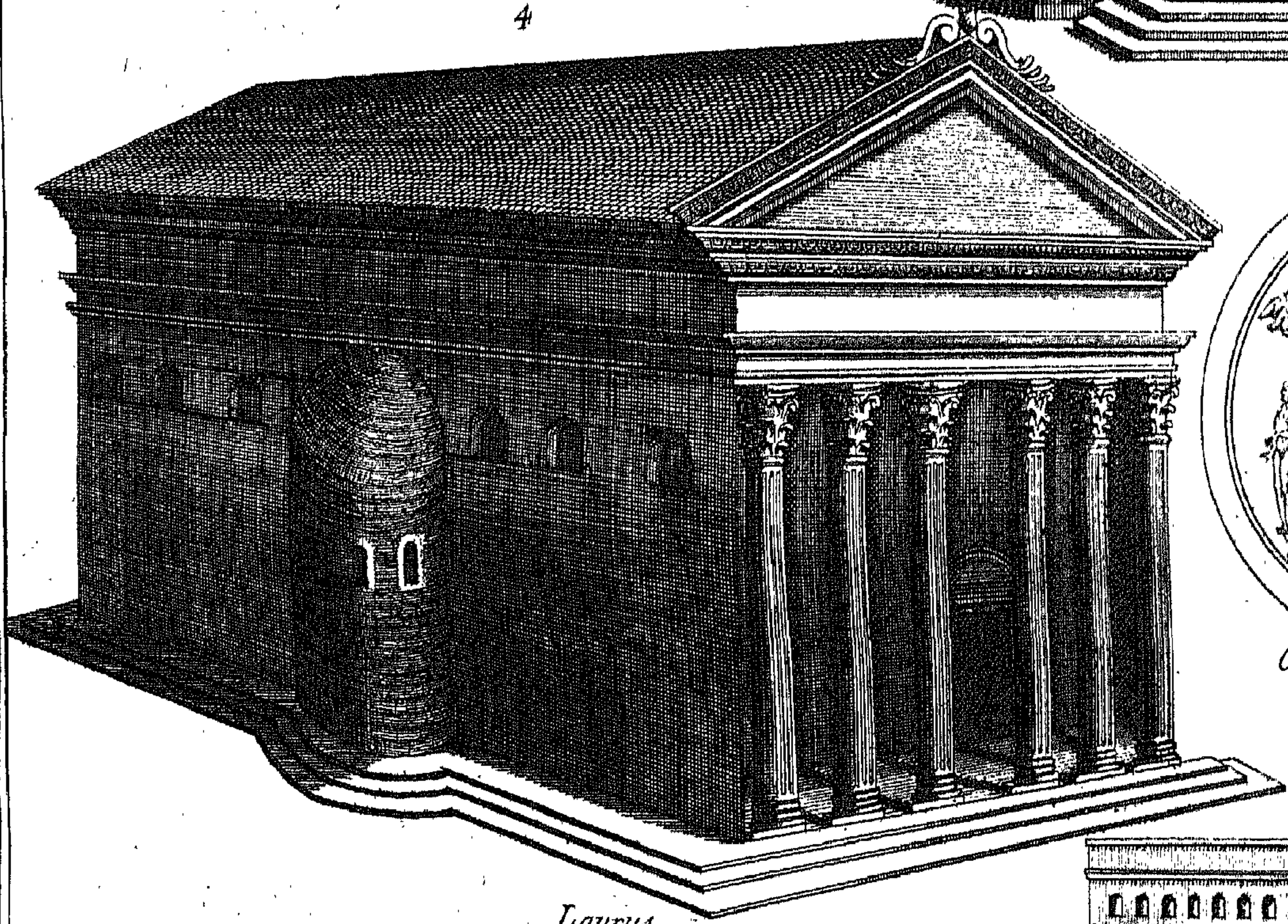
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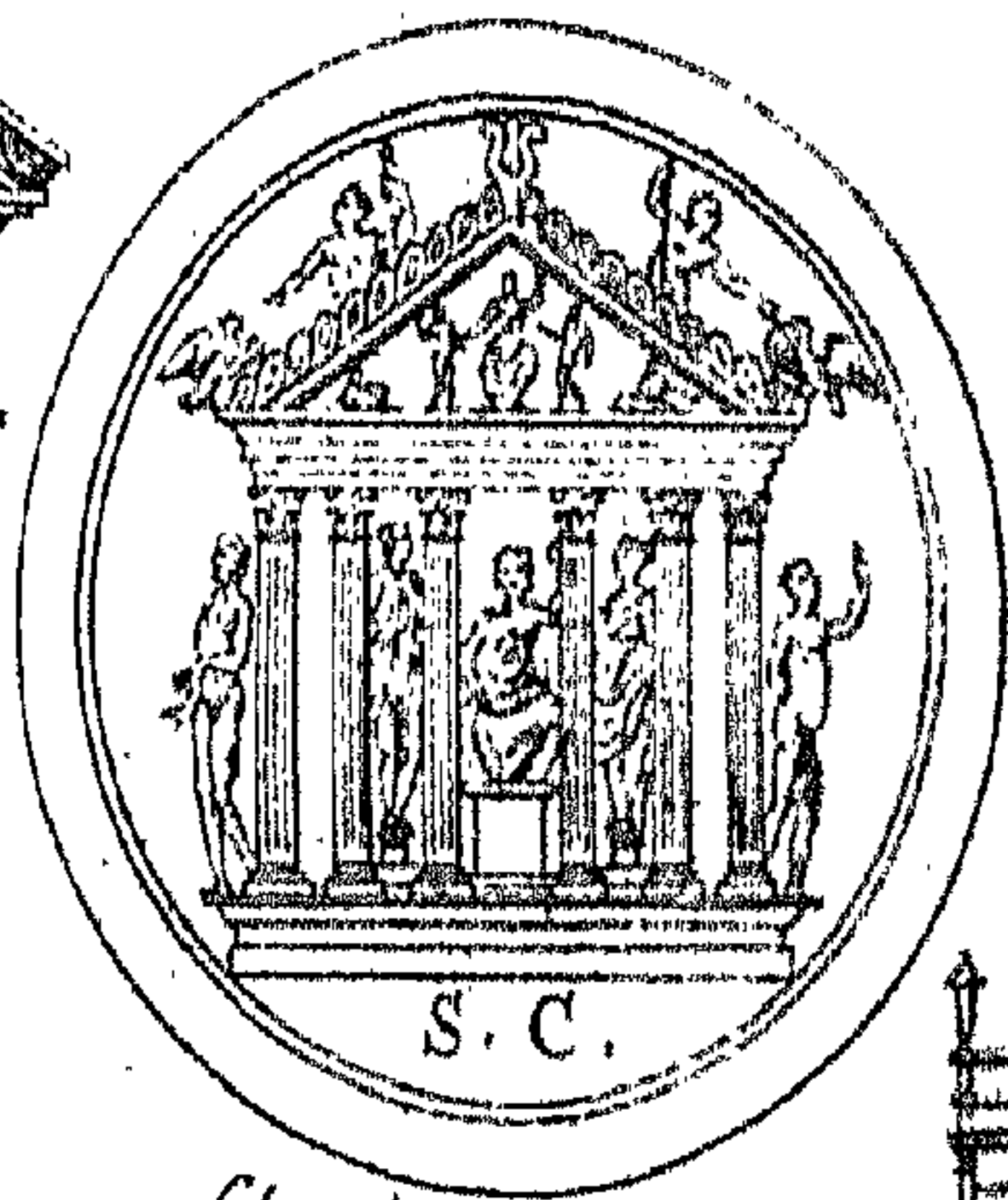
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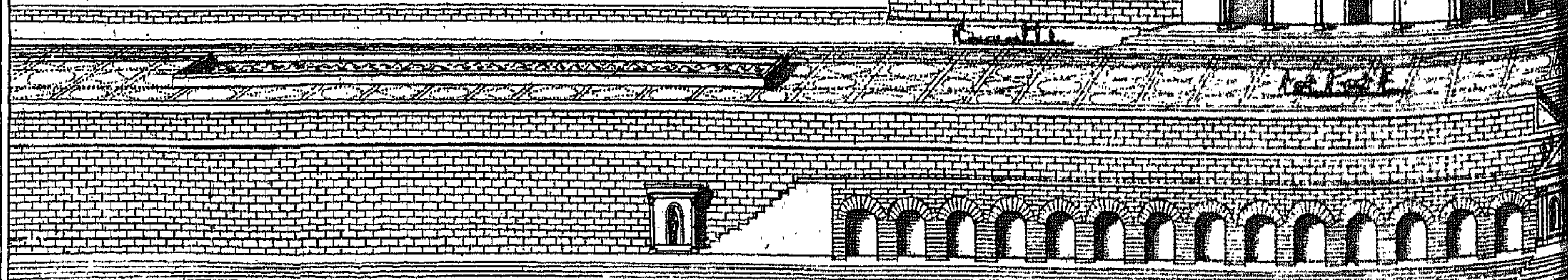
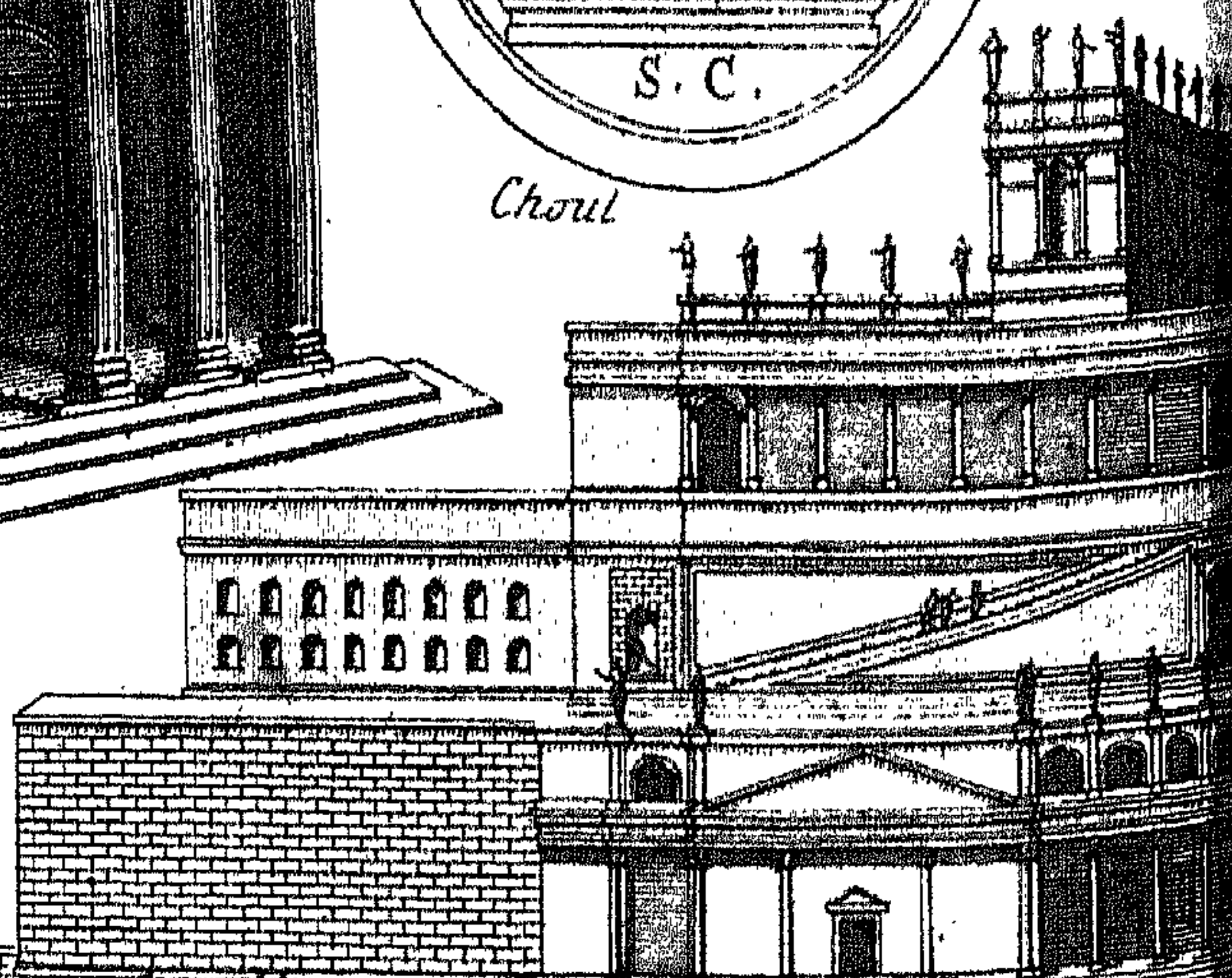
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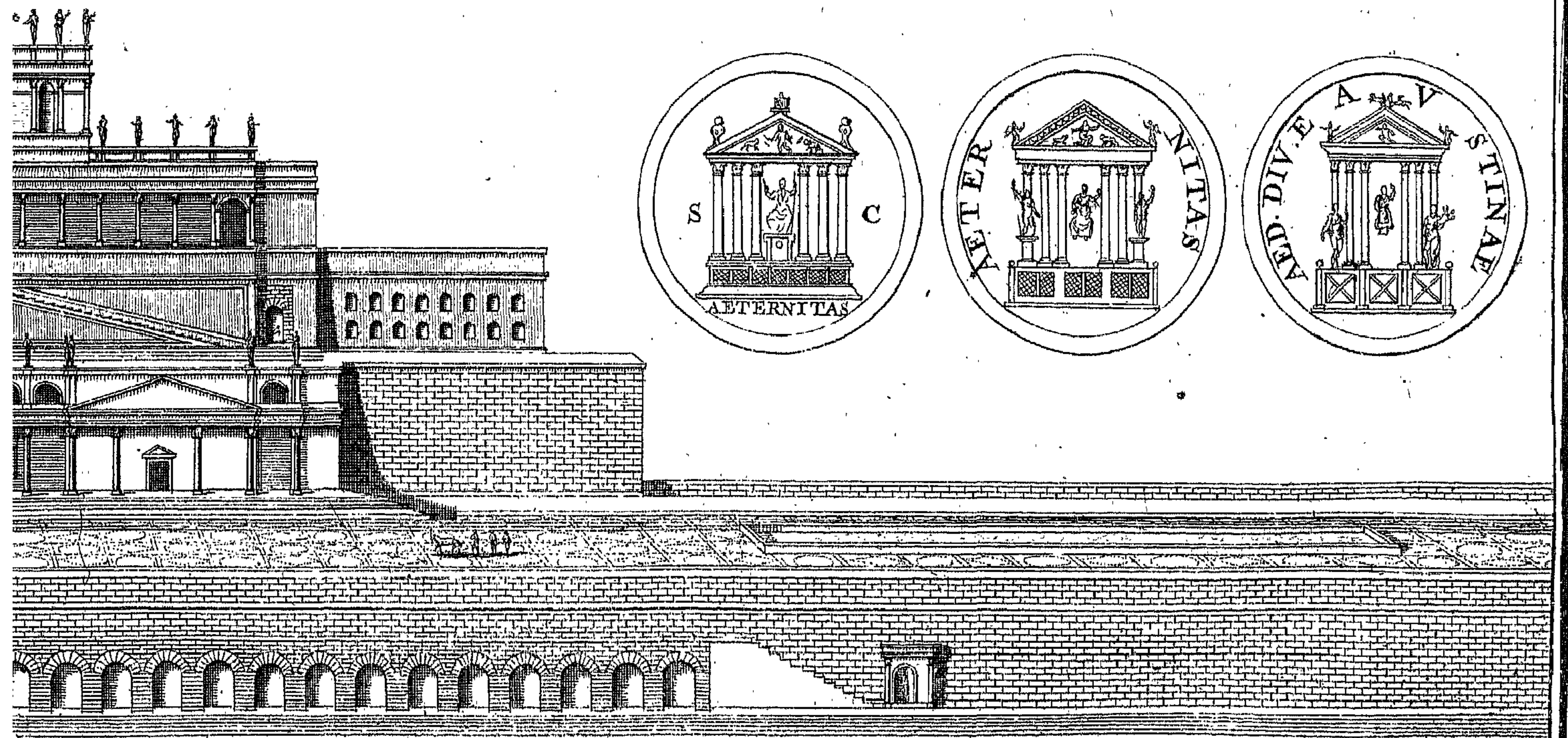
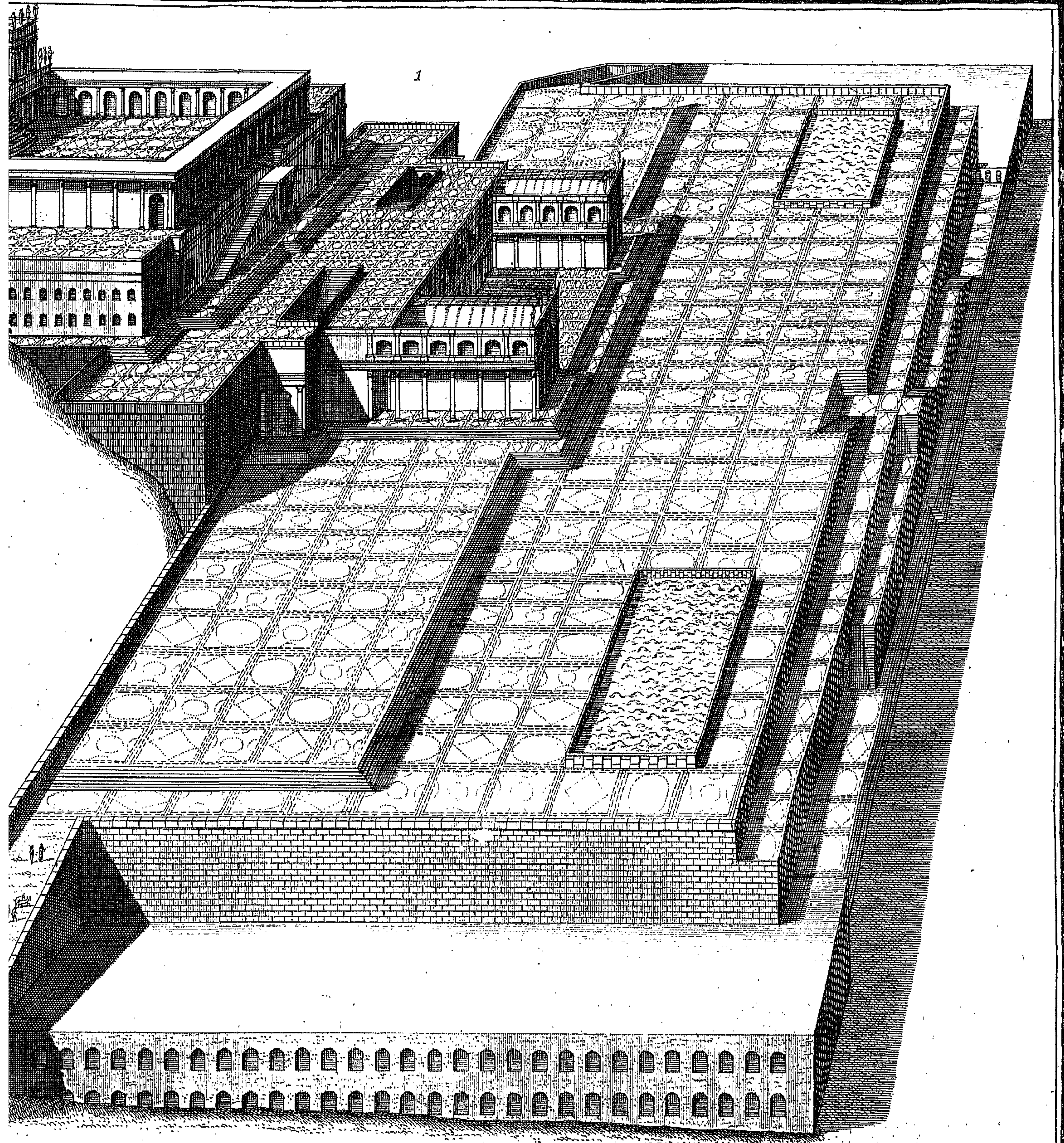
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laying the Architraves upon them, and then letting the Sand run out of the Bags by degrees, and leaving the Architraves to settle themselves gently on the Columns (for without this Management, he feared he should break the Sides of the Columns in placing such great and massy Stones.) But *Chersiphron* had much more trouble to place a Stone of a still greater weight, which closed the top of the Gate; but he managed it by the Assistance of the Goddess her self. The covering of the Temple was of Cedar Shingles. *Pliny* says in another Place a thing which seems incredible; *viz.* That there was a Stair-case up to the top of this Temple, made of one Vine-tree, brought from *Cyprus*, where this Tree grows to a vast Height. It is true indeed, that Vines do grow up into large Trees in some Countries. We may now see the great Door of the Cathedral Church of *Ravenne* made of very large and thick Planks of a Vine-Tree. But this is nothing to a Stair-case made of one Vine-tree only; which must be above eighty Feet high, because the Columns only of the Temple, without the Architrave, Frise and Cornish, were sixty Feet high.

II. The Ruins of this magnificent Temple are remaining to this Day. Perhaps we might be able to get the Plan of it, if some great Person would concern himself about it. *Spon*, who saw this Temple, and examined its Ruins, says in his Voyage (*T. i. p. 333.*) he enter'd into those Subterraneous Places, with some of his Companions and with several Wax Lights, and a Ball of Packthread in his Hand, 'lest (says he) we should lose our way in this Labyrinth, for so this Place is called there; and indeed those Subterraneous Vaults are like a Labyrinth, they are long, and crossed with several other Vaults, as make it difficult to find the Way out without the help of a Clue. Because some of the Vaults were low, we were forced to go sometimes on our Knees, and sometimes creep on all four; we expected to find something worthy our Curiosity, but we saw nothing but Owls which had like to tear our Eyes out. I imagined this Work might serve for Cisterns for the use of the Temple. Two Vaults we found narrower than others, probably they might be the Aqueducts to the great Cistern, and we observed some Water ran now thro' them. We had a mind to go to the End of one of these Vaults, but were obliged to come back, after we had advanced about a hundred Yards, because of the stiff Clay and Mire we found, out of which we could scarce draw our Legs. Being come out of this Subterraneous Place, we considered whether we could, from the Remains of the Walls and other Ruins of this famous Temple, form a Plan of this Structure. As far as I can judge, it is an oblong square Building, and that its Length was double its Breadth; from a View of the Place, and the Representations on Medals, I cannot think it was of any other Figure. To this I must add the Testimony of *Pliny*, who says this Temple was 425 Feet long, and 220 broad; the Grand Front look'd towards the Tower and present City of *Ephesus*. The Walls are of large Stone, and of Brick in some Places. I observed several Holes in the Walls in a strait Line, which made me think the Wall was covered all over with Plates of Brass, or of some other Metal, which were cramp't in the Stone-work. There are among the Ruins five or six Columns of one Stone each, forty Feet long and seven broad, which is the Proportion of the *Dorick* Order. Yet *Pliny* says, that they were sixty Feet high, and that there were a hundred and twenty seven.

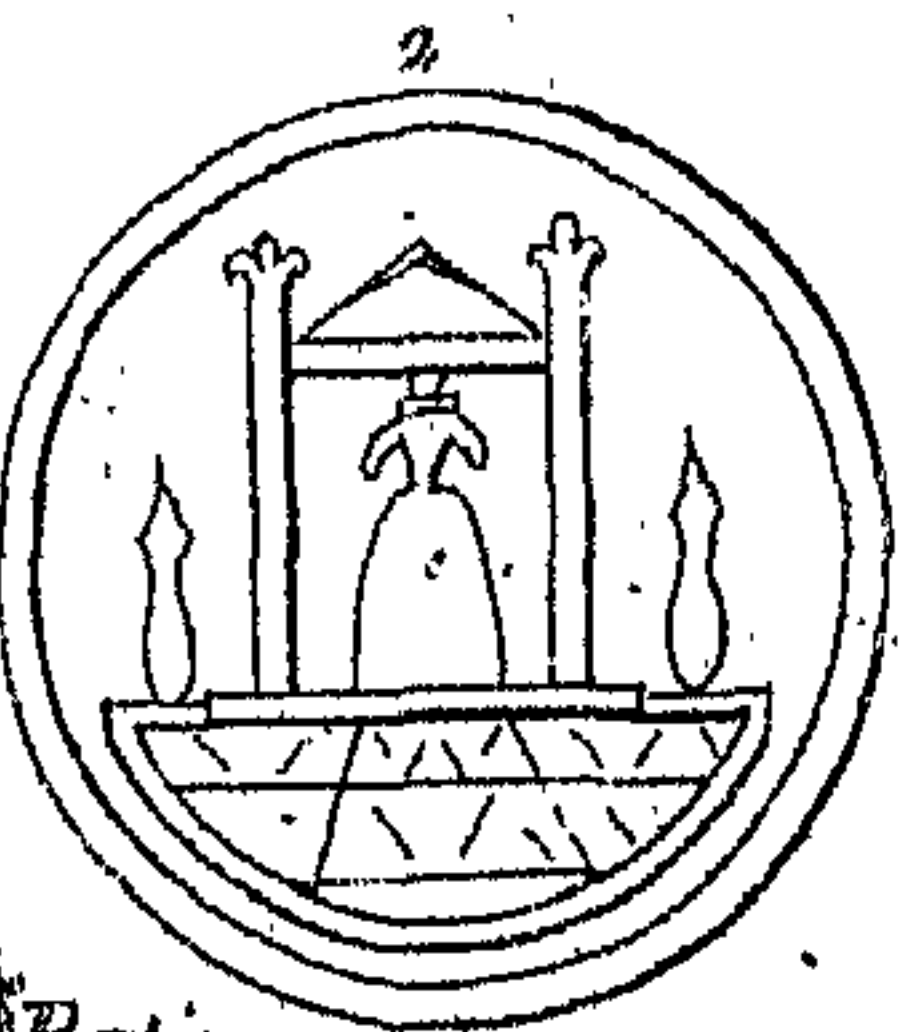
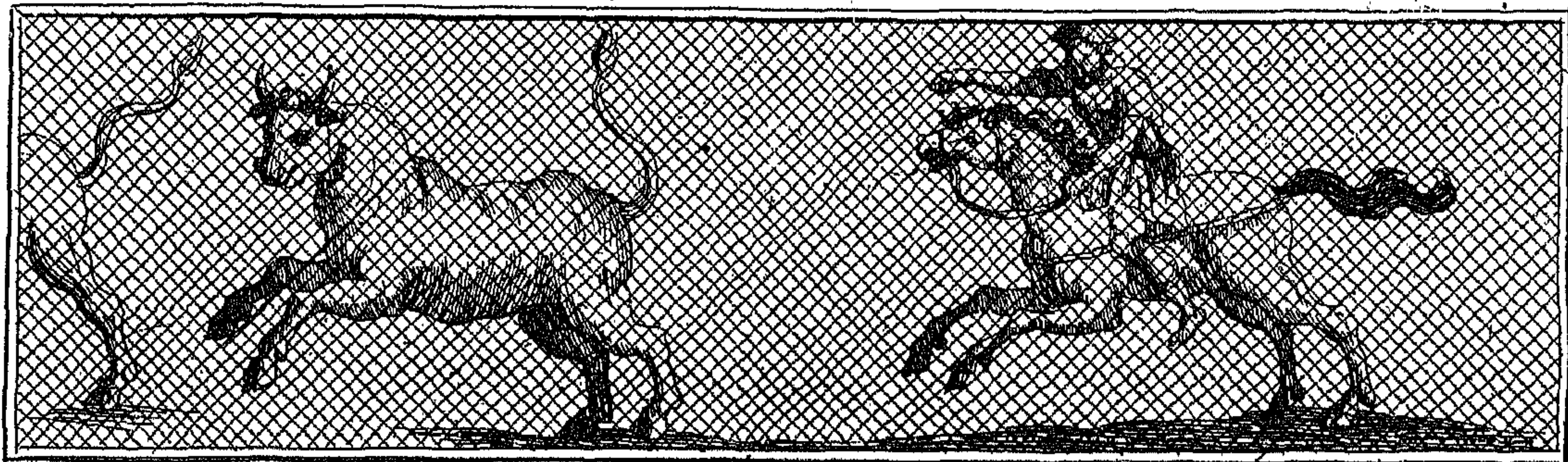
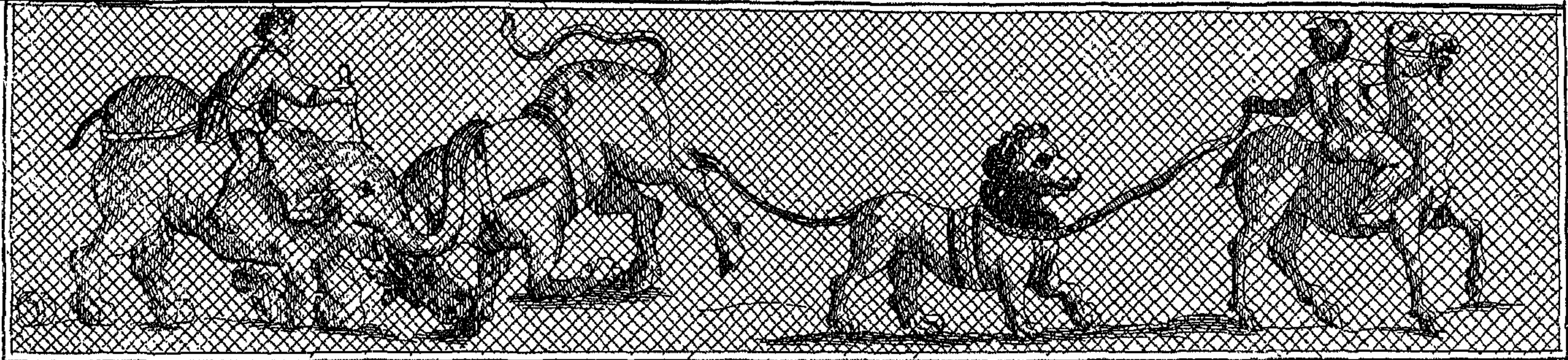
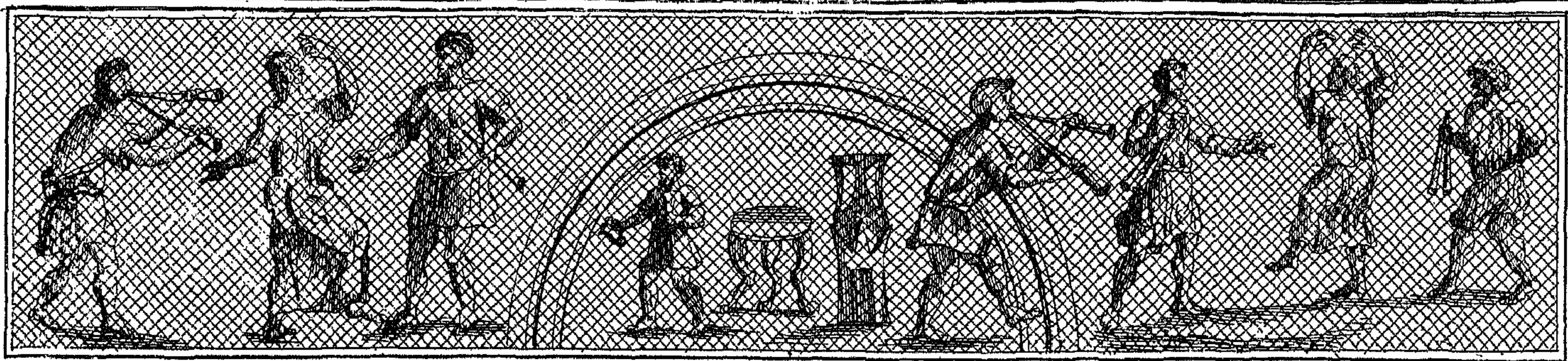
These Columns, forty Feet in heighth, and seven in diameter, have not the Proportion of the *Dorick* Order, notwithstanding what *Spon* says; who ought to remember that the Columns of the Temple of *Minerva* at *Athens*, which, according to him, were forty two Feet in heighth, and were also of the *Dorick* Order, were but five Feet eight Inches in diameter, tho' longer than the former by

- two Feet; it is probable some part of them was broke off. Besides, *Pliny* makes them sixty Feet high; and tho' he might reckon by lesser Feet than the Modern, yet never could by any, which could bear the same Difference as 60 to 40. The Covering of this Temple was of Plates of Cedar, and the Statue of *Diana* of the same Matter: But others say, after *Pliny*, that it was made of Ivory: We have no Figure of this Temple but on Medals, and several of them represent it with
- 24 a small number of Columns. The Image here is the Reverse of a Medal ²⁴ struck at *Ephesus*, where we see the Goddess holding her Bow bent, as if ready to shoot some wild Beast. The Front hath eight Columns. We shall give one more Fi-
- 25 gure ²⁵ from a Reverse of *Hadrian*, published by Abbot *Nicaise*, in his Dissertation *de Nummo Pantheo*, where we find but six Columns in the Front. There must certainly have been more, but the Warden of the Mint put six only, both on Occasion of the Smallness of the Space, and to make room for the Figure of *Diana* of *Ephesus*, who is placed in the Middle. We meet with this Temple often on Medals, sometimes with six, sometimes with eight Columns; but this Difference ought not to affect us, after what hath been said. What looks more like a Difficulty, is, that in the first Medal here *Diana* appears in a hunting Habit at the Entrance of her Temple, but in the second is swaddled up, and leans on her Staffs, as usual to *Diana* of *Ephesus*; yet both Medals are struck at *Ephesus*. Perhaps it was for this Reason, because there was in this grand Temple two Statues, one of *Diana* with a great Number of Paps, and with Staffs; the other of *Diana* the Huntress: Or perhaps because there was at *Ephesus* a Temple for both. We cannot come to any Certainty in this. The Worship of *Diana* of *Ephesus* was spread over all Paganism. *Strabo* mentions a *Diana* of *Ephesus* in *Spain*, and another at *Marseilles*, and a third at *Camargue*, and perhaps of others. In
- 26 a Temple of *Troas* ²⁶ *Diana* is in the Vestibule with her Bow and Arrows. On
- 27 the Reverse ²⁷ of a Medal struck at *Adrianople*, *Diana* appears at the Entrance of a Temple of that City, with her Bow bent, and running with a Dog after a
- 28 wild Beast. Another Medal ²⁸ of the *Aphrodisians* hath a *Diana* of *Ephesus* at the Entrance, adorned with a *Pallium*, and with a *Modius* on her Head. The
- 29 Temple of *Diana* of *Pergæa* is remarkable for the Rocks piled one on another, which appear in the middle
- 30 There is near *Baia* ³⁰ the Ruins of an old Temple, which they affirm was one of *Diana Lucifera*, concerning whom we spoke fully in the Chapter on *Diana*. They prove it by an Inscription found on the very Place. We are not equally sure that the Temple of *Nîmes*, which the People of the Country say was a Temple of *Diana*, be really one of that Goddess. It is more probable it was a *Pantheon*, or a Temple of the twelve Gods, as we instanced before. The Temple of *Diana* the
- 31 Huntress, ³¹ which follows, is remarkable only for the twelve Signs of the Zodiack which encompass it.

PLATE IV. There were several Temples of *Diana* at *Rome*, one particularly on

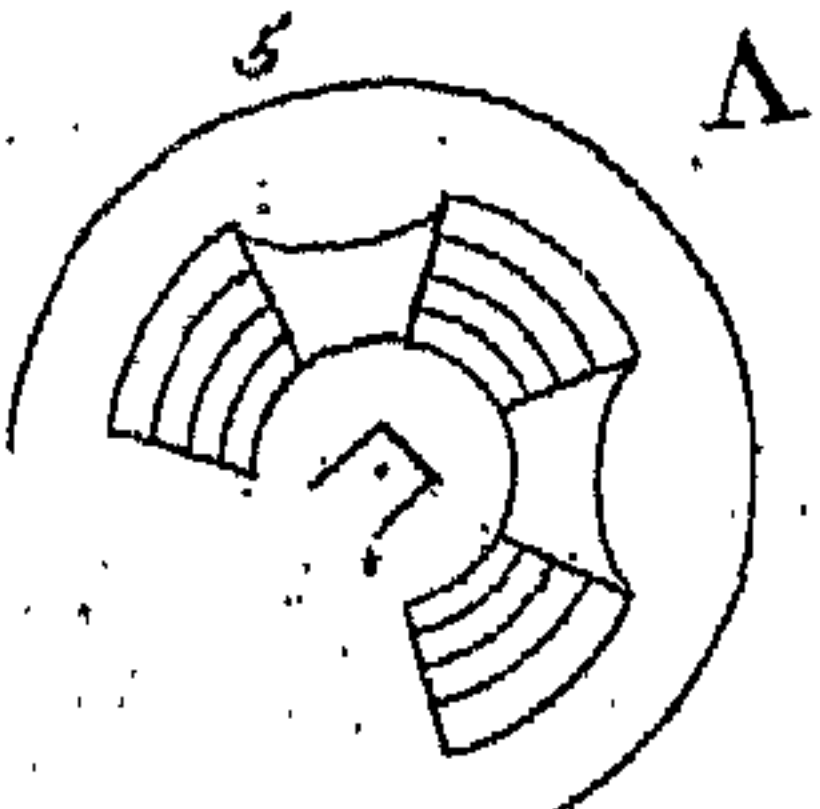
VII. Mount *Aventine*, which some have taken for the Church of *S. Sabina*. In

1 this Temple the Pavement of *Mosaick Work* ¹ was lately found, a Drawing of which was sent me from *Rome* by *D. Phillip Raffier*. In the first Part we see at both Ends a Woman dancing between two Players on a Flute, and in the middle a Man with a Tripod and a great Vase by his Side; the Man holds a Pot, which he seems going to drink out of. The second Part exhibits a Man riding on a Camel, drawing a Lion by the Neck with a Rope, and on the other side a Man on an Elephant which strikes down a Bull with his Proboscis. In the third, a Man on Horseback rides after a Bull. In the fourth, a Man presents his Pike to a wild Beast, but what it is we cannot discover. We find at *Rome*, in the Convent and Church of *S. Anthony* of the *French*, some Remains of a *Mosaick Work*, re-



Patin

IVACH



Bellori

A



Vaillant



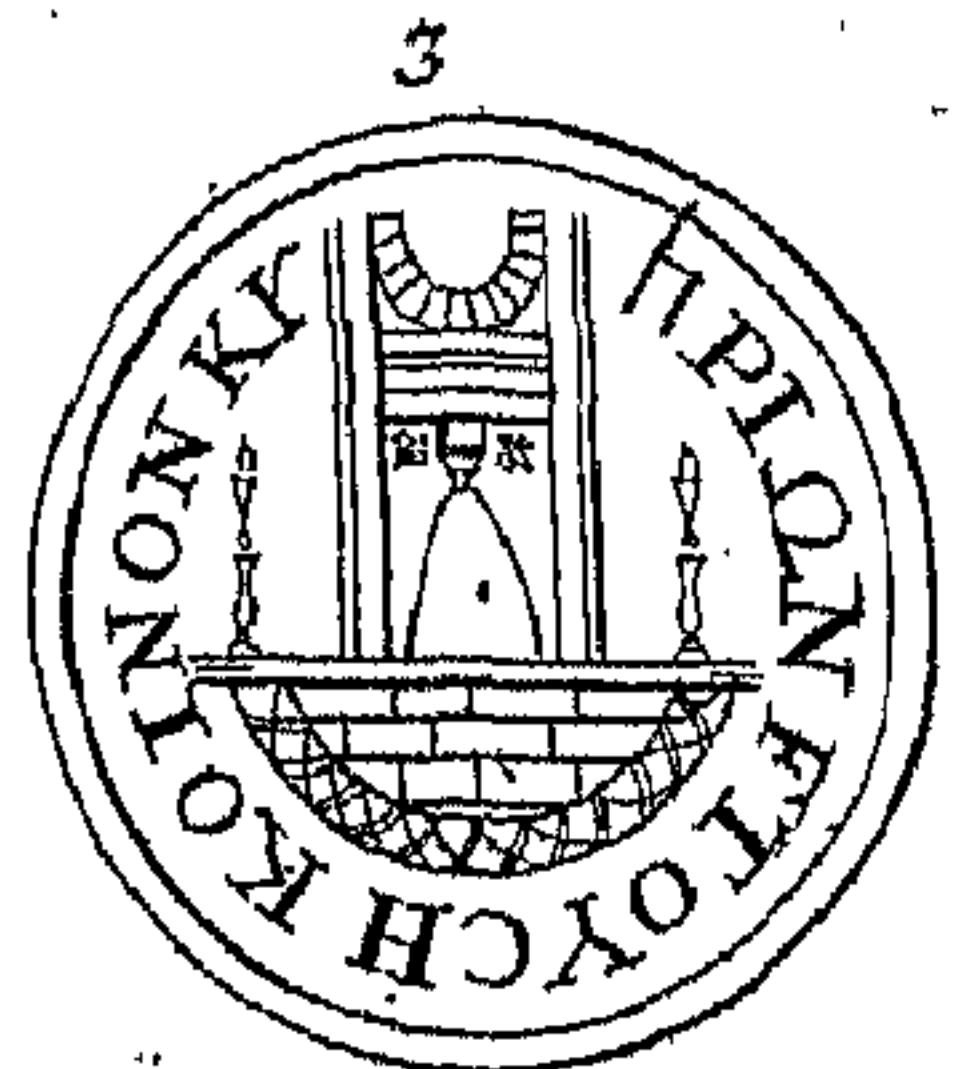
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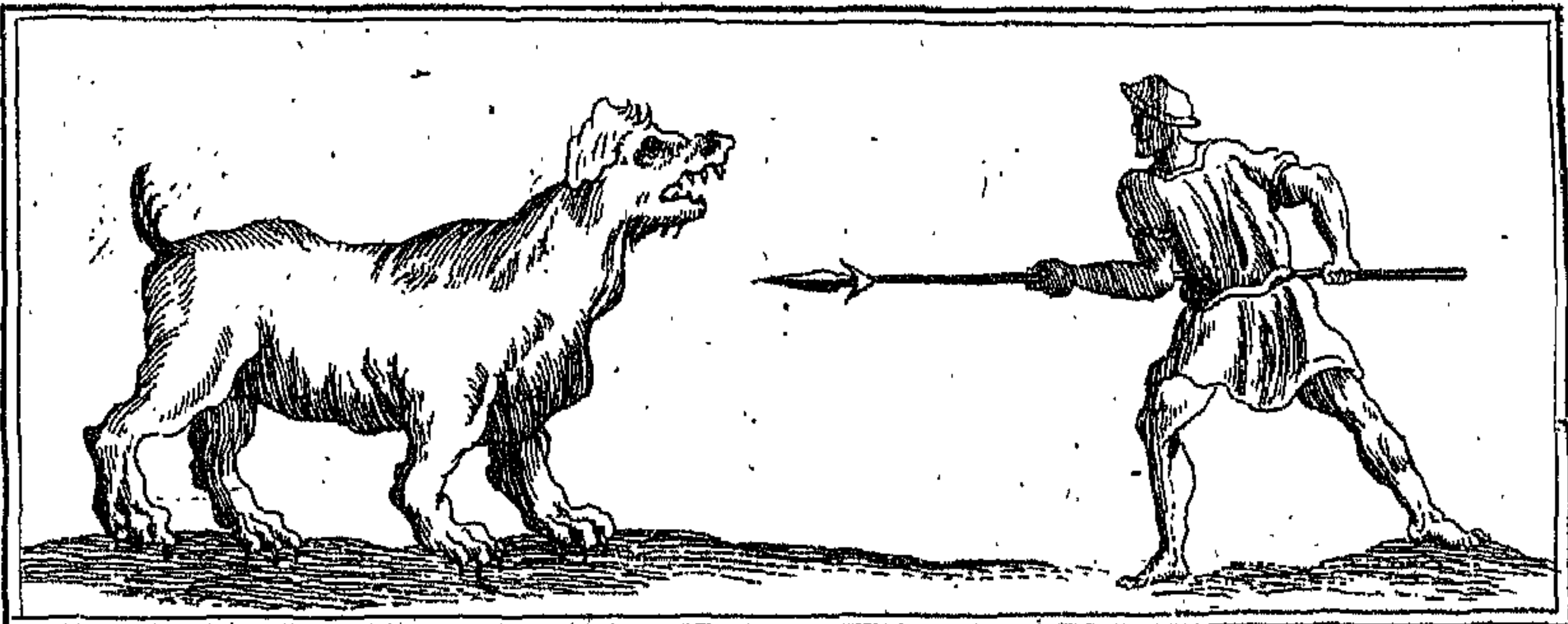
Beger



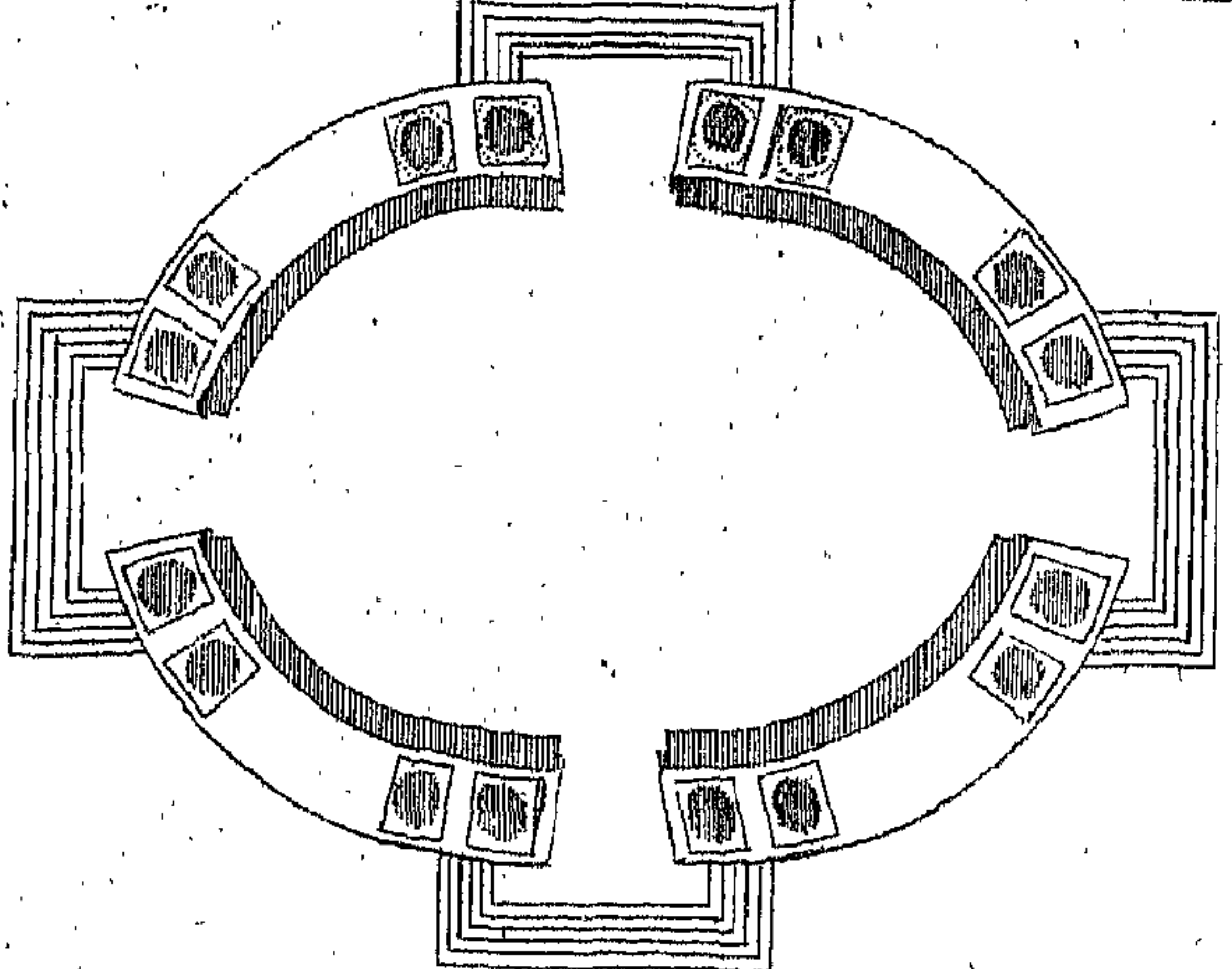
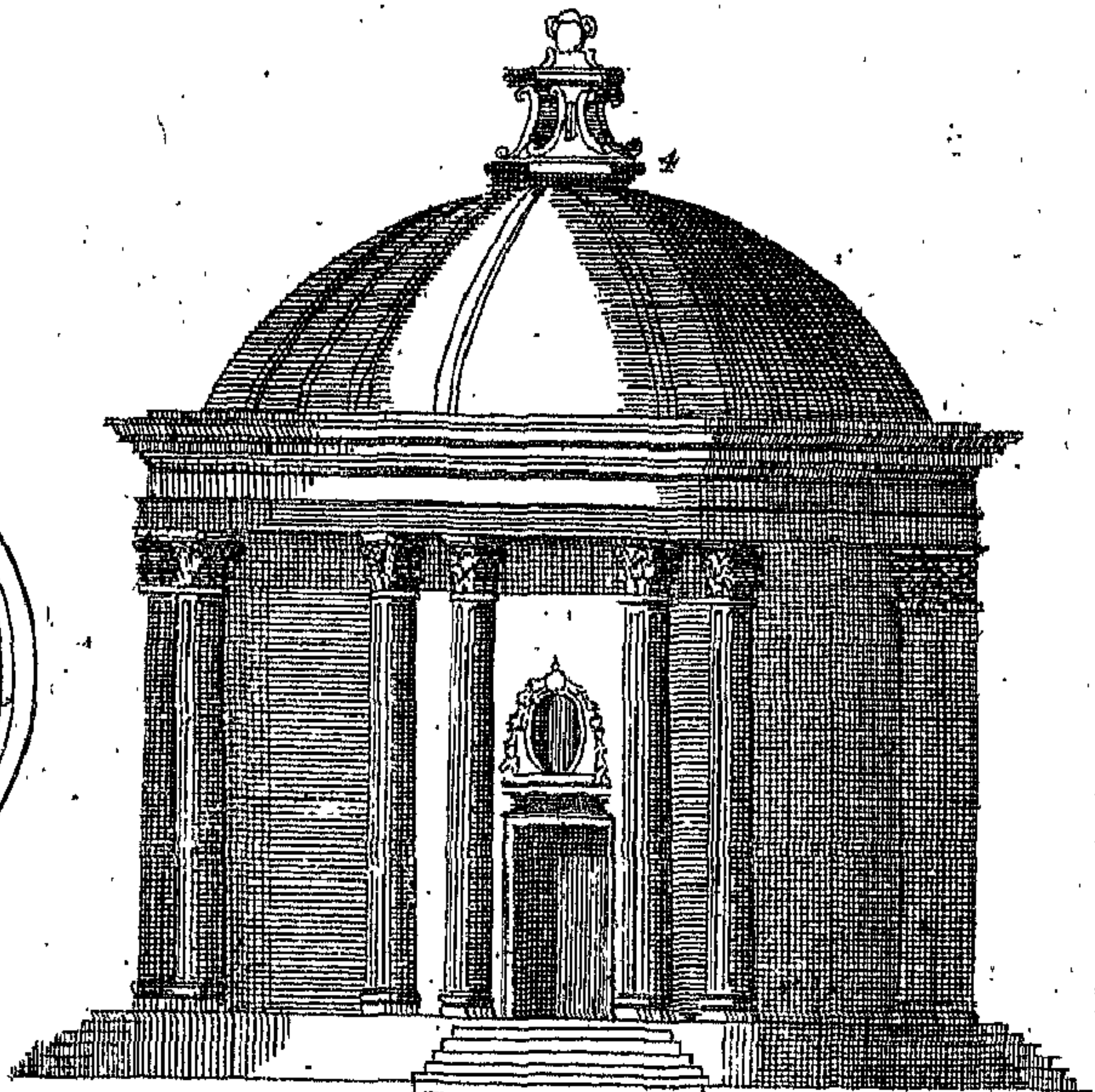
Vaillant



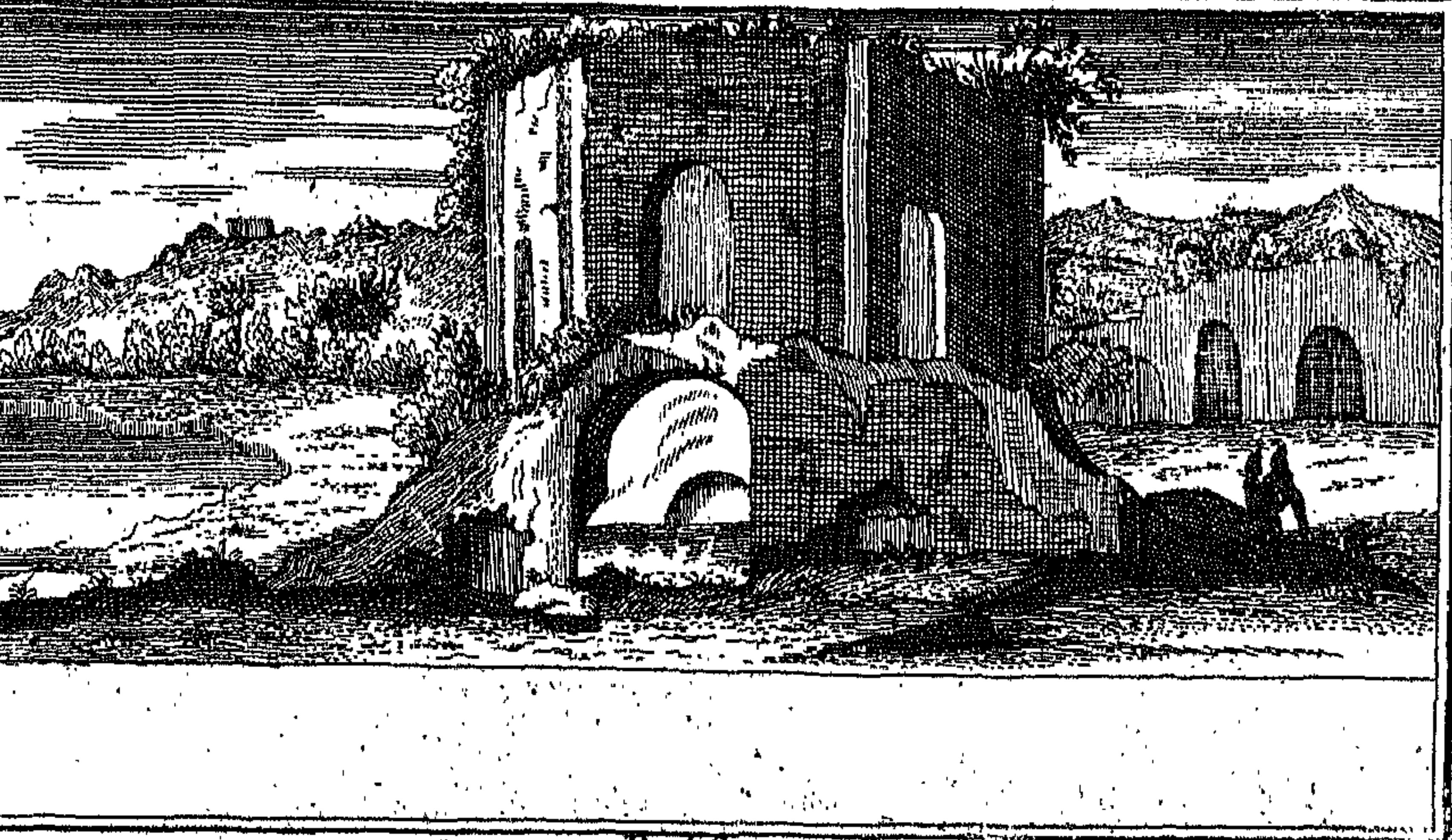
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found at Rome



Diar Italicum



Bulfin

representing hunting; which makes us think there was some Temple of *Diana* in that Place. A Medal of the Family *Æmilia* shews us a small round Temple of *Diana*, which *Vaillant* takes to be that on Mount *Aventine*, but this is meer Conjecture. There was at *Rome* another Temple of *Diana* on Mount *Celivulus*, the Remains of which, some have believed they discovered in the Ruins near there: Nothing but an Inscription could make us take notice of these Conjectures.

V. *Plutarch* hath two Questions concerning the Temples of *Diana*. Of all the Temples of *Diana* which are at *Rome*, (says he) why do Men avoid going into one of them only, which is in the Street, called *Vicus Patritius*? Is it upon account of the Story, that a Man having violated a Woman in that Temple at her Devotions, was torn to pieces by Dogs; and therefore the Men superstitiously avoided going into that Temple? Why (says he again) are the Horns of an Ox fixed on the Temple of *Diana* on Mount *Aventine* only, when the Horns of a Deer are placed on all her other Temples? Perhaps to preserve the Memory of some old Fact. There was among the *Sabines* a Man named *Antron Coracius*, who had a Cow, the most beautiful and largest of any in the Country. He was foretold, that the Person who should sacrifice that Cow to *Diana* on Mount *Aventine*, should procure for his City the Empire of all *Italy*. *Coracius* went to *Rome* in order to sacrifice the Cow; a Domestick of King *Servius* acquainted his Master with the Prophecy; and King *Servius* told the Pontiff *Cornelius*; and he, in order to deceive *Coracius*, told him, he ought to wash himself in the *Tiber* before he sacrificed. *Coracius* obeyed him, and in the mean time King *Servius* offer'd the Cow, and fixed the Horns on the Gate of the Temple. Probably for this Reason there were no Deer's Horns on the Gate of the Temple of *Diana* on Mount *Aventine*; in the Pavement also are several Huntings of Lions, Bulls, and other Beasts, but none of Stags.

VI. *Ælian* speaks of a Temple of *Diana* in the *Icarus*, which abounds with Game, where every one asks Leave of the Goddess to hunt, by which means they have always Success: And on the contrary, when they hunt without Leave, they not only catch nothing, but incur some other Misfortune.

C H A P. XII.

I. *The Temple of Paphian Venus, and its Court.* II. *The Temples of the same Goddess at Rome.* III. *A Description of Sallustian Venus.* IV. *The pretended Miracles of the Temple of Venus Erycina.* V. *A Question concerning the Temple of Venus Cloacina.* VI. *Other Temples of Venus, and the Temples of Adonis.*

I. **A**MONG the Temples of *Venus*, that at *Paphos* was one of the most celebrated: it was built by *Agapenor*, says *Pausanias*, and we see the Frontispiece² of it represented on several Medals. We shall publish two Representations of it, because we find some small Variations of it on Medals. It is a very particular Structure. Before the Frontispiece³ there is a small Space in form of a Semi-circle; this is probably the *Area*, which *Pliny* mentions, in which no Rain ever fell, and therefore the Warden of the Mint was careful to express it on the Medal. But *Pliny* places this Court or *Area* of *Venus* between the Pla-

ces where no Rain fell; and so doth *Tacitus*, and adds other Observations useful for explaining these Medals. 'I shall describe, says he, briefly the Temple and Form of this Goddess, because it hath not been done by any one yet. Male Victims are chosen; it is unlawful to shed Blood upon the Altar, the Altars are appointed for Prayers and pure Fire. Rain never falls on it, tho' it be uncovered. The Statue of this Goddess hath not a human Shape, it is of a round Figure, larger at bottom, and gradually diminishing to the top of it. The Reason of this is unknown.' We see here the Statue of *Venus* represented in the two Medals in the manner *Tacitus* mentions. *Pliny* says there was a Statue of *Minerva* at *Troas*, near which it never rained.

II. There were at *Rome* several Temples dedicated to this Goddess; one of the most considerable was that of *Venus Generix*, or *Venus* the Mother, or the Fruitful, of whom *Cæsar* boasted to be descended by *Iulus*, the Grandson of *Anchises* and *Venus*. On the Front of the Temple there were fine Paintings of *Ajax* and *Medæa*. A Statue of *Venus* by an excellent Hand, which was sent *Cæsar* by *Cleopatra*, was placed here, and by the Statue that of *Cleopatra* her self. *Cæsar* built also a Basilique to serve for a Vestibule to this magnificent Temple. Before the Temple there was an Equestrian Statue of Brass gilt of *Julius Cæsar*, whose Horse had the Hoofs of his Fore-feet parted, and like the Toes of a Man's Foot. There is also another Statue of *Julius Cæsar* armed in this Temple, and other magnificent Ornaments; among the rest a Coat of Mail made of Jewels, brought from *Great Britain*. *Pompey* caused a Temple to *Venus* the Victorious to be built in the middle of his Theatre; but there are no Remains of it now. There are also Temples of *Venus Erycina*, *Venus* the Bald, *Venus Capitolina*, of *Venus* surnamed *Verticordia*, or who turns the Hearts; but of all these we know nothing but the Name.

III. We come now to the Temple of *Salustian Venus*, named so, because it was built in the *Salustian* Gardens, which belonged to the Family *Salustia*. *Flaminius Vacca*, a famous *Roman* Sculptor, in whose Ground the Foundations and some Columns of this Temple were found, gives us a very particular Description, which was cited above, by which we have ventured to make a Plan and Upright of the Building. He says, that upon considering the Plan and Ruins he found the Temple was an Oval, that it had round it a *Portico* supported with Columns of yellow Marble, that it had four Gates, and an Ascent of four Steps up into it; that at each Gate there were two Columns of Oriental Alabaster, the finest and most transparent that can be conceived, and each Column of the *Portico* eighteen Palms, or very near fourteen Feet high. This Temple then, of so singular a Form, was a *Pseudodiptere*. We have often mentioned these kind of Structures, and their Inventor. Under the Temple there were Canals, or subterraneous Vaults with leaden Pipes, to bring the Water either for the private Uses of the Priests, or for the *Lustration* or Asperision. The fine Column of Alabaster, which is in the *Vatican* Library, was probably taken from hence, and as far as I remember, is of the same height. But they only who live on the Place from whence such ancient Monuments have been taken, and who have kept some Account of them, can inform us exactly of these Particulars. We should be easily inclined to think the Statue of *Venus*, which is in the Court of the *Belvedera*, and hath this Inscription at the Foot, VENERI FELICI SACRUM SALLUSTIA HELPIDUS D.D. we should easily (I say) think this Statue belonged to the Temple of *Venus Sallustia*, as we observed in our *Diarium Italicum*, tho' we afterwards expressed some Doubt concerning it in the Preface to that Book; but I do not think there is Ground sufficient to make us reject the Notion. For the first Part of the Inscription, *Veneri felici sacrum*, seems to import the Statue was made for a Temple, and the Word *Sallustia* which follows

follows intimates some Person of the *Sallustian* Family, to whom the Gardens belonged where the Temple stood, had caused that Statue to be made. If there were in the *Vatican*, or any where else, an Account whence the Statue was brought, it would easily determine the Question.

IV. At *Erix* in *Sicily* was the famous Temple of *Venus Erycina*, so much celebrated that the *Romans* built a Temple to *Venus*, under the Name of *Erycina*, and their Poets sometimes called her so. This Temple was esteemed very ancient in the Days of *Thucydides*, it was full of rich Ornaments, of Phiols, Vases, and Silver Censers, which *Thucydides* tells us the Piety of the *Egestans* had heaped there. *Ælian* gives us a more magnificent Description of this Temple. It is very rich in Gold (says he) there is in it a vast Quantity of Silver, every Part shines with Jewels and Rings of a vast Value. This Temple was held in great Veneration, and the Goddess so much regarded, that no one dared to touch any thing of her Treasures. *Amilcar* the *Carthaginian* General at last plunder'd it, and got prodigious Riches, which he divided among his Soldiers. In Punishment of this Sacrilege the Plague seized his Army, he himself was taken by his Citizens, and after having endured all imaginable Tortures, was hanged. His Country, which before this Impiety flourished, fell into Slavery. After this, *Ælian*, according to his way, relates several Miracles which were performed in this Temple. The great Altar (says he) is in open Air, abundance of Sacrifices are offered there. There is a Fire upon the Altar Night and Day, and yet we find no Coals or Ashes, nor half-burnt Wood upon the Altar; the Place is covered all over with Dew and fresh Flowers which grow up every Night. The Victims come of themselves to the Altar to be sacrificed; they are moved first by an Impulse from the Goddess, and secondly by the Will of the Sacrificer. If you have a mind to sacrifice, the Sheep comes presently, and you find the Vase for the Sacrifice ready at hand; the Goat and the Kid do the same. If you are in such Circumstances that you can afford to make a more sumptuous Sacrifice, and you would have one or several Heifers to offer, the Grazier will not exact on you in his Price. You will buy at a reasonable Price; and the Goddess, who loves Equity, will be propitious to you: On the contrary, if you would buy at any under-rate, you will offer your Money in vain, for the Beast it self will run away, and you will have nothing to sacrifice. The same Author, who is too credulous, tells us of another Miracle of the same Stamp as the foregoing. The People of *Eryx* in *Sicily* have a Feast, which they call *Anagogia*, or the *Departure*, because (say they) *Venus* at that time departs from them to go to *Libya*; and this is the Reason they give; because the Pidgeons which abound in that Country disappear at that time, and accompany the Goddess, to whom they are sacred, in her Travels to *Libya*. After nine Days Absence, one Pidgeon, the most beautiful of all, appears first upon the Sea returning from *Africk*; she is not like the rest, but of a Purple-colour, or such as *Anacreon* describes *Venus*, like to Purple and Gold, such too *Homer* says she is; a Cloud of Pidgeons follow this, and then the *Sicilians* celebrate the Feast called *Catagogia*, or the *Return*.

V. We must now speak of the little Temple of *Venus Cloacina*, or *Cluacina*, which is thought to be in the *Via Sacra* at *Rome*: Others imagine *Venus Cloacina* is in two other different Parts of *Rome*. *Pliny* derives the Word *Cloacina* from *Cluere*, which anciently signified the same as *purgare*, to purify; because the *Romans* and *Sabines* being ready to come to an Engagement upon the Account of the Rape of the *Sabines* Daughters, purified themselves there, and therefore (says he) the *Venus* which was placed there was called *Cloacina*. *Lactantius* gives the Word another Derivation. In the Time of *Tatius* (says he) a Statue was found in the great (*Cloaca*) or common Shore, which had been dedicated by
Tatius

Tatius himself, and was called *Cloacina*, from the Place where it was found. We shall not dispute which of these two Etymologies ought to be preferred: We have never discovered any Remains of a Temple of *Venus Cloacina*. Yet I shall offer one Conjecture on this Matter. The Temple of *Venus Cloacina*, or *Cluacina*,
 5 may perhaps be represented in the first Fragments of the fifth Plate of the Plan of ancient *Rome* done in the Time of the Emperor *Severus*, and published with Explanations by *Bellori*. This skilful Antiquary believed this Inscription of the first Fragment of the fifth Plate ^{IVACH}_A ought to be read LAVACH. A. *Lavacrum Agrippinae*; not observing that the Leg of the first imperfect Letter, which, according to his reading, ought to be an A, cannot possibly be an A, because that Part of it which remains is a perpendicular Line; besides, there is no H in *Lavacrum*, and he hath also added the Letter R. I should rather read *Cluacina*. The first Letter is worn off, and perhaps part of the second Letter with it. The perpendicular Line may very easily be L, all the other Letters are right, supposing only that H is put there for N. This is an easy Change; and we frequently find the like in Inscriptions. Perhaps one might still find an N upon the Stone. They who are used to read antique Monuments and Medals, know very well nothing is more common, than for the part of one Letter to serve for another Letter: As if, for Example, we should take the first part of the Letter N for an I, and read CLUACINA, when there was wrote only CLUACNA. I do not think this is a forced Reading, especially when it will be very difficult to make any Sense of it any other way. What favours this Conjecture still more is, this little round Temple had four Steps, which are marked on the Stone, to go up to it on the four Sides, and an Altar in the middle, just like the Temple of *Venus Sallustia*, which had four Gates like this. But however, I submit this Conjecture to the Judgment of the Learned.

VI. In the Medals of the Family *Mussidia*, we see a kind of Barrier and Lettice or Grate, with a great Door for the Entrance, and two Men within, over the Lettice the Word *Cloacina* is wrote. *M. Vaillant*, in his Consular Medals, thinks it denotes the Place where the Publick Assemblies called *Comitia* were held. There is near *Baia*, a Building half ruined, which the People of the Country
 6 take to be a Temple of *Venus*: we give the Figure of it here.

Adonis also had Temples, not only at *Berytus*, a Town which was sacred to him (according to *Strabo*) but in other Places. *Aelian* says he had one among the *Elymaeans*, where there were Lions so tame, that they fawned on People who came there. When they were called to Meat they behaved like Guests, took civilly what was given them, and retired with a great deal of Modesty.

C H A P. XIII.

I. The Temples of *Hercules*. II. His Temple at *Rome*, where Flies and Dogs never enter'd. III. A particular History about the Temple of *Bacchus* built at *Samos*. IV. Other Temples of *Bacchus*. V. The Temples of *Faunus*, *Pan*, *Silvanus*, and *Flora*.

I. THERE were a great many Temples of *Hercules* in *Greece*, in *Rome*, among the *Gauls*, in *Spain*, and elsewhere. *Pliny* says his Worship extended even to *Taprobana*. He had a very fine one at *Tyre*, where there was a Pillar of one large Emerald. But *Pliny* himself questions the Truth of his, and thinks it
 was

was perhaps a false Emerald, or what is called the *Prima Smaragdi*. He says farther, there were found in *Cyprus* these kinds of Stones, half Emeralds and half Jaspers. In another Place he says, there was a Seat for *Hercules* at *Tyre*, made of one precious Stone called *Eusebes*. A Medal of the *Erythreans* ⁷ exhibits a round Temple of *Hercules* with four Columns. There is another little round Temple ⁸ which *Vaillant* thinks is that of *Hercules* the Conqueror, in the Family *Alfinia*: That in the Family *Valeria* ⁹ hath six Columns in the Front: The Pediment is adorned with Ornaments, and *Hercules* appears in the Entrance.

There were several other Temples of him at *Rome*; one without the Gate *Collina*, another near *Tiber*. That by the *Circus Flaminius* is styled by *Victor*, *Templum Magni Herculis Custodis Circi Flamini*. We observed in the Article of *Jupiter* and *Hercules*, that they were both called the Great Gods. There was also in the *Circus* it self a little Temple of *Hercules Musagetes*, which we took notice of in treating on *Hercules*, and on the *Muses*.

II. There was in the Ox-market a round Temple of *Hercules* the Conqueror. *Pliny* says no Dogs nor Flies would enter into this Temple. The Dogs might easily be hindered from going in, but it seems very extraordinary to be able to keep the Flies out. But we must give no more Credit to this than to another Miracle he relates of the Temple of *Venus* at *Paphos*, where he says that it never rains in an open Court before that Temple. There remain no Ruins of these Temples: 'tis probable they were very small. Near *Baiæ* there was a Temple of *Hercules Bauli*, so stiled from the Name of the Place where it was built. We are assured there was found there an Inscription which proves this. There was at *Deuseone* among the *Gauls*, or in their Neighbourhood, a Temple of *Hercules* stiled *Deuseoniensis*, from the Name of the Place. We see the Frontispiece of this Temple ¹⁰ on a Medal of *Posthumus*. *Pliny* speaks also of a Temple of *Hercules* at *Cadiz* in *Spain*, where *Strabo* says his famous Pillars were.

III. There were a great many Temples of *Bacchus* among the *Greeks* and *Romans*. There was one at *Samos*, concerning the building of which *Pliny* gives us an extraordinary Relation. ' *Elpis* a *Samian*, having sailed to *Affrick*, and come a-shoar, saw a Lion, which with his gaping Jaws threatened to devour him, he therefore fled and climbed up a Tree, and invoked *Bacchus*: for generally People have recourse to Vows, when they have lost all Hope. The Lion did not run after *Elpis*, but followed slowly, and lay down under the Tree, opening his Jaws continually, and gaping, but not to frighten, but excite Compassion in *Elpis*. For the Lion had chanced to stick a Bone in his Twangs as he was eating some Beast, which hindred him from eating any thing more, so that he was almost starved. The Lion looked on *Elpis*, exposing himself to his Darts if he had a mind to hurt him, and, as it were, begging his Help. *Elpis* stood still a long time out of Fear and Admiration, but at last he ventured down out of the Tree, went to the Lion and pulled the Bone out of his Teeth. Afterwards, during all the time that the Vessel continued on that Coast, the Lion brought *Elpis* some Prey every Day. *Elpis*, on his Return to *Greece*, built a Temple to *Bacchus*, *κεχώνη*, or the Gaping, alluding to the Lion's Gaping.

IV. On a *Greek* Medal of *Lucius Verus* struck at *Syngas*, *Bacchus* appears naked in a Temple with eight Columns in the Frontispiece. In another of *Cara-calla*, struck by the *Apolloniates*, there is a Temple with four Columns in the Frontispiece. There is another with six Columns, in a Medal of the same Emperor, struck by the *Maronitæ*, a People of *Thrace*.

There were at *Rome* two Temples of *Bacchus*, one by Mount *Cælius*, another by the Palace of *Augustus*, of which there remains nothing. There was also by

the Grand *Circus*, a Temple of *Liber* and *Libera*. *Liber Pater* is a Name of *Bacchus* very common among the *Romans*, of which we have spoke before.

V. The Temple of *Faunus* at *Rome* was near *St. Stephen* the round, or perhaps in the very Place where that Church stands. At least it is certain the *Romans* have thought so these four hundred Years. *Ælian* says there was in *Arcadia*, at a Place called *Aula*, a Temple of *Pan* which was an *Asylum* for all Animals, every kind of Beast might take Refuge there. When a hungry Wolf pursued a Beast which fled there for Refuge, he was frightened and stopp'd short immediately.

The God *Sylvanus*, not much known among the *Greeks*, was very famous at *Rome*, where he had several Temples. One in the Valley of Mount *Viminalis* had a Portico, if the Inscription which *Nardini* gives us ought to be understood of this Temple of the God *Sylvanus*, and not the Temple of some other God. It is thought there is another Temple of this God in the Gardens of Mount *Aventine*; two Inscriptions seem to import so, one was published by *Donati*, the other is in our *Diarium*.

It is thought there was a Temple of *Flora*, either in the *Circus* of *Flora*, or at *Rome* near it. *Victor* and *Rufus* mention it in their Descriptions of *Rome*. We know nothing of its Form. *Flora* had also other Temples at *Rome*, of which we know nothing but their Names.

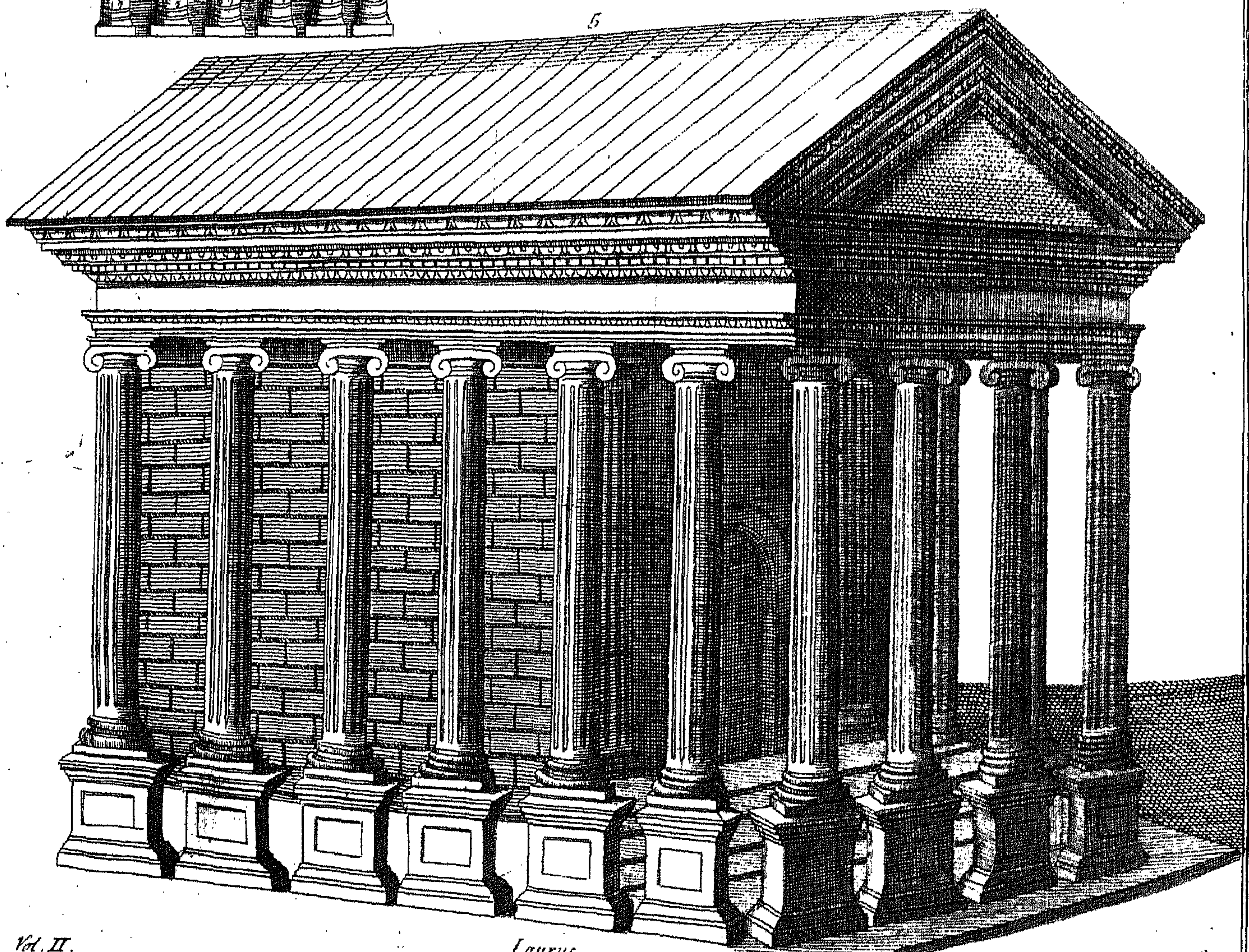
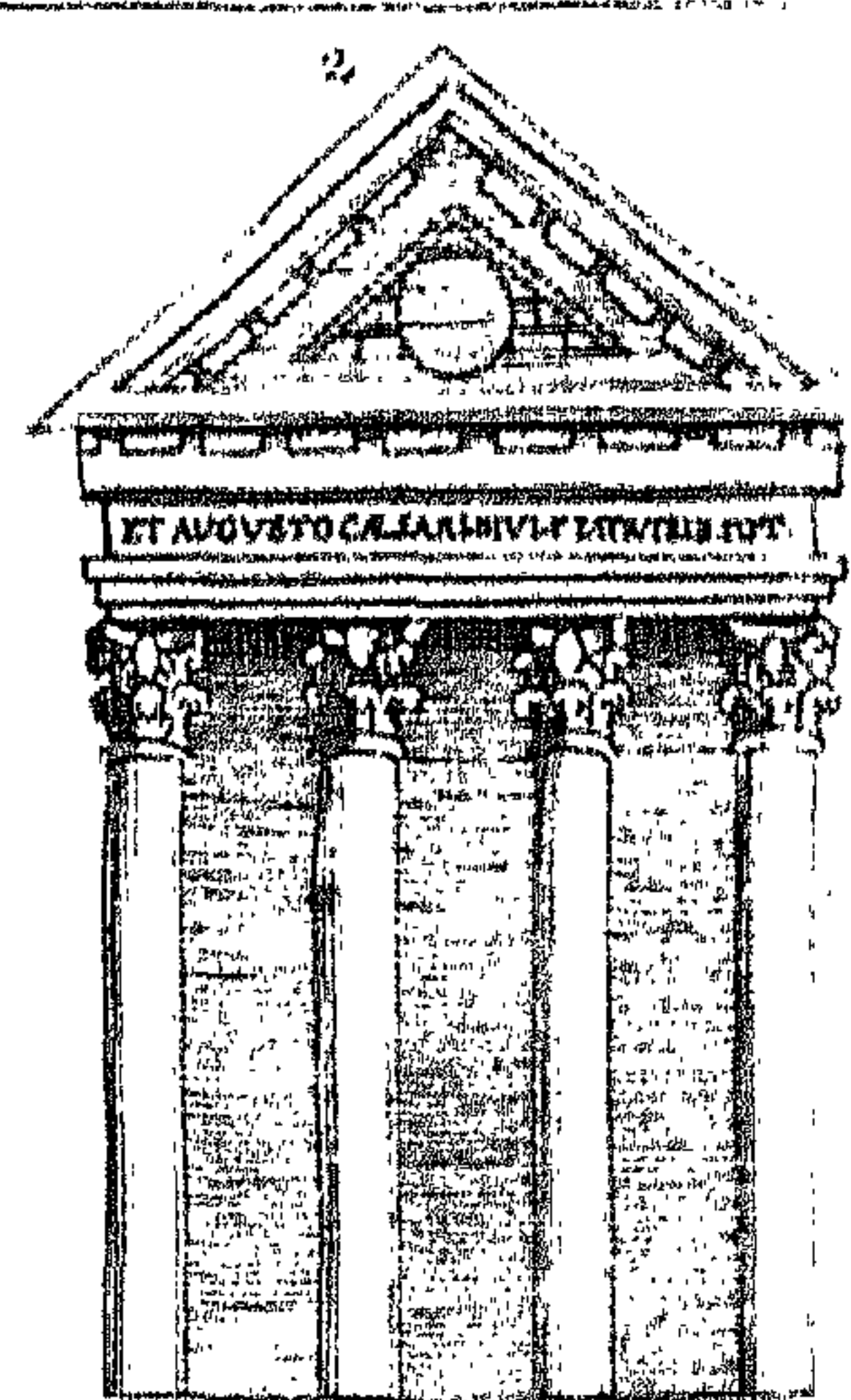
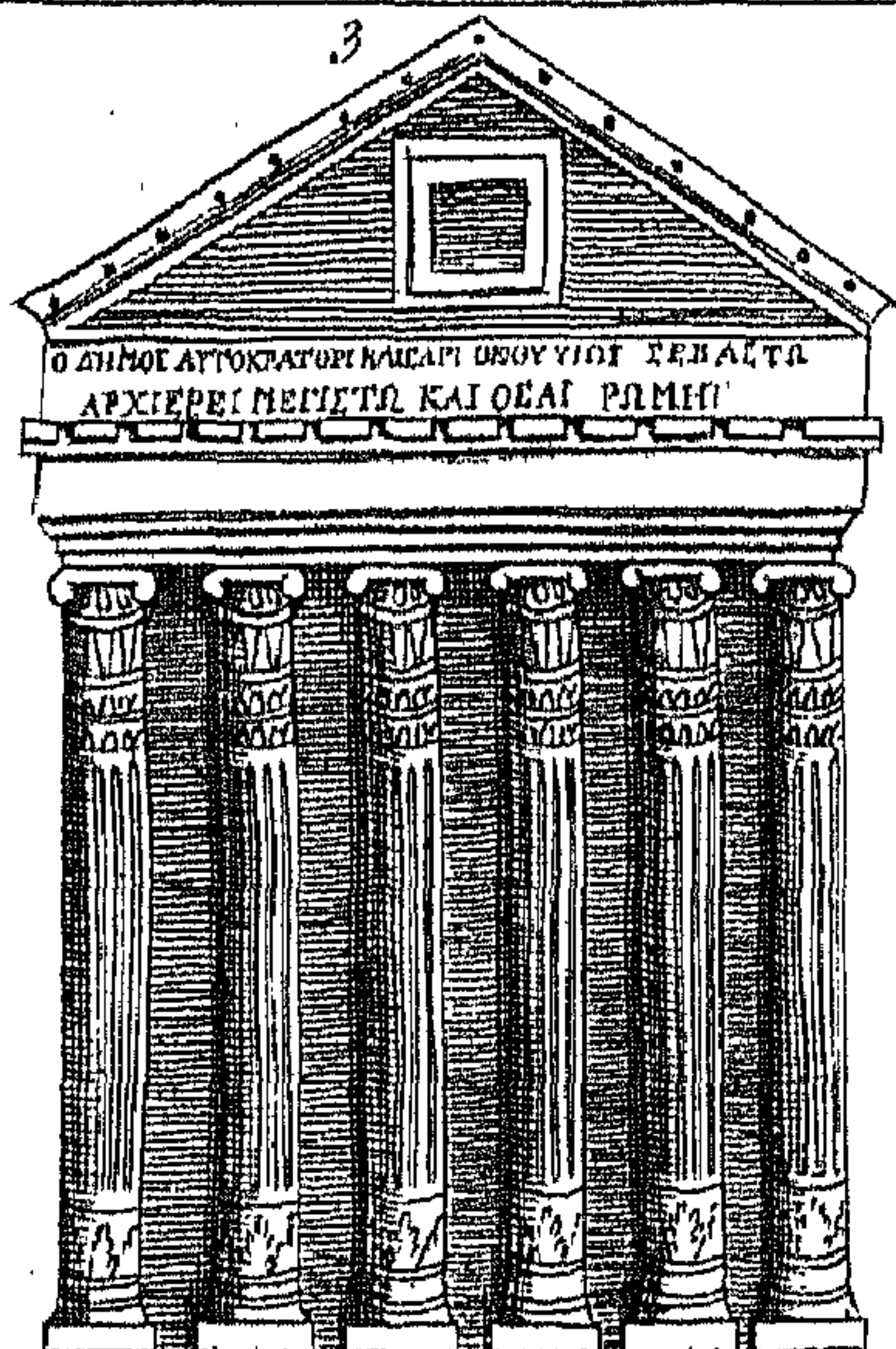
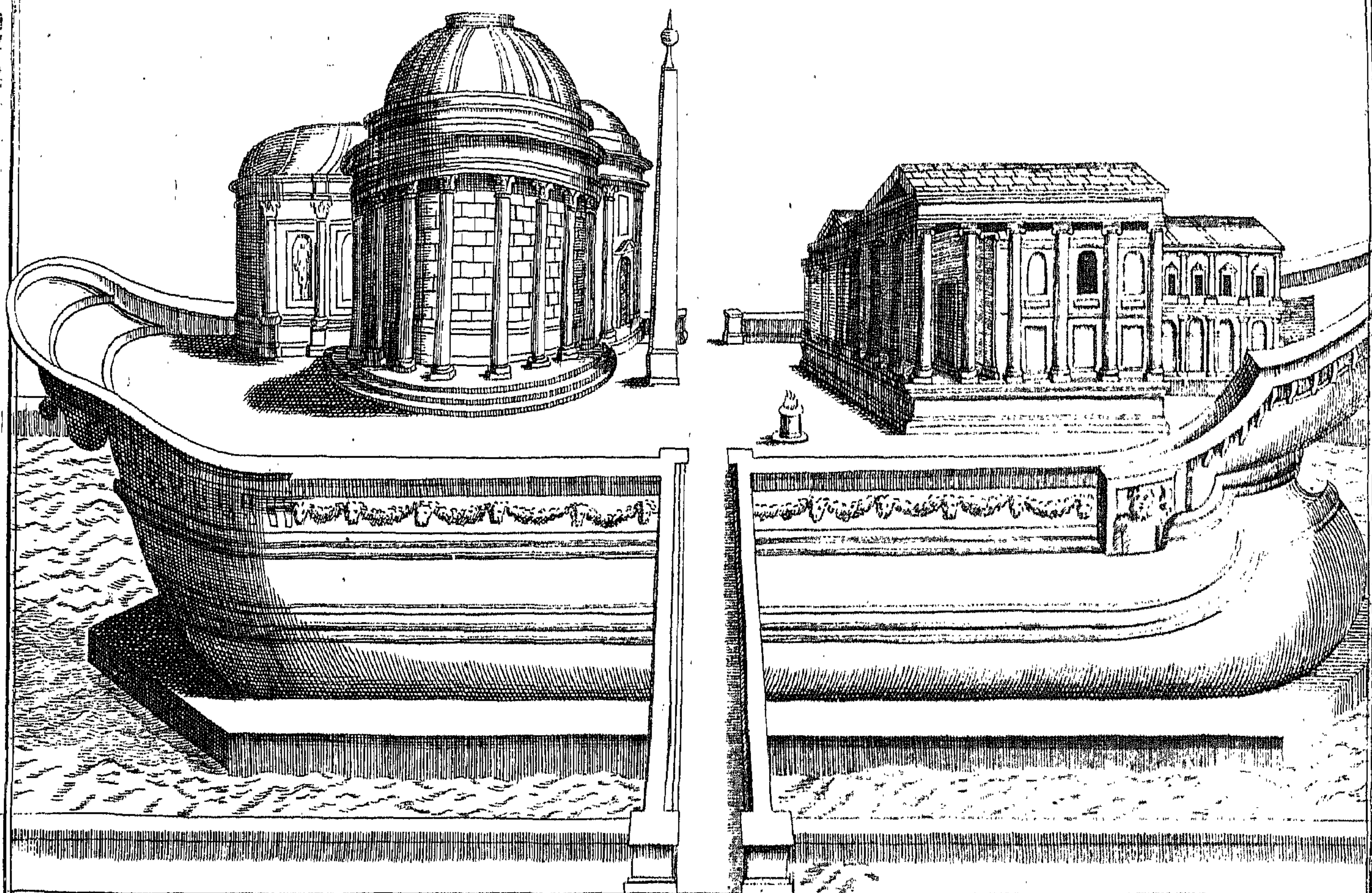
C H A P. XIV.

I. The Temples of *Æsculapius*, and particularly that in the Isle of the River *Tiber* at *Rome*. II. The Concourse of the People that came to the Temples of *Æsculapius*. III. The Temples of *Hygiea*, *Telesphorus*, and *Juventus*. IV. Those of the Goddess *Rome*. V. The Temples of *Castor* and *Pollux*, and of *Nemesis*.

I. **T**HE *Greeks* had several Temples of *Æsculapius*; we find one with six Columns in the Front on a Medal of the Emperor *Galiemus*, struck at *Pergamus*, where this Temple was. Another more famous was that of *Epidaurus*, situated without the City, of the Form of which we know nothing. The *Romans* being afflicted with the Plague, sent to *Epidaurus* to have this God of Physick brought to *Rome*. The Persons deputed for this Affair found a great Serpent, which they took for the Deity they sought for, and brought it to the Isle of *Tiber*, and built a Temple for it in the Place the Serpent rested. This Temple became very famous. The *Romans* had recourse to it in their Sicknesses. There were some Ruins of this Temple in the Sixteenth Century, in the Isle of *Tiber*, by the Church of *St. Bartholomew*. It is not to be doubted but the Design of this Temple, and of those of *Jupiter* and *Faunus*, such as they are represented, with the Isle whose Sides are faced with Stone, and built in the shape of a Ship, was made by those who published it first, from these Ruins. This Isle is called by *Plutarch*, *Mesopotamia*, because it lies in the middle between the Arms of the River. There is no question but the Isle had the Shape of a Ship or Bark as we have represented it here, but we are not equally certain the Temples had the same Form and Situation as they have in our Plate. It is to be feared, they who first published this Isle and Temples, followed their own Conceits, rather than the

PLATE VIII.

Traces



Traces of the Monuments which remained, and frequently ventur'd many things without Ground, and chose rather to publish the Temples entire, notwithstanding the Risk they ran in being deceived in their own Conjectures, than to represent meer Ruins, which (according to their Notion) could not satisfy the Curious in Antiquity. However we shall give them here as they were published at *Rome* in the sixteenth Century; without affirming any thing for certain, and shall use the like Caution in all Cases of the same Nature. Besides this Temple of *Æsculapius*, there was another very famous in the *Thermæ* of *Trajan*, but there are no Remains of it.

II. There was a great Concourse of People to the Temples of *Æsculapius*: The Sick came there to pray for Health; several slept there whole Nights in order to obtain some favourable Dream. After these Dreams some were cured, some not. Nothing was said of those who did not recover; but they who were cured, imputed their Recovery to their Dreams, and the Protection of *Æsculapius*, and reported that Cure for a Miracle. This continued and increased the General Error. We shall see a great many Instances of this in the Chapter of Vows.

III. *Hygiea*, or *Salus*, the Goddess of *Health*, was highly honoured at *Rome*, near Mount *Quirinalis*, where she had a Temple which is now ruined. I make no doubt but *Telesphorus* the God of *Health*, or more properly of *Recovery*, had also his Temples, and especially at *Pergamus*, where he was highly honoured, but I do not find any mention of them in Writers.

Juventus, the Goddess of *Youth*, had also her Temples in the *Circus* at *Rome*. She had also, under the Name of *Juventa* or *Juventas*, a little Temple or Chapel in another part of the City. The Greeks called this Goddess *Hebe*, and worshipped her as well as the *Romans*.

The City *Rome* was made a Person, Deified, and worshipped in this Capitol of the World. Other Cities too, even in *Greece*, built Temples to her, in Imitation of the *Romans*, but there are no Remains of them. There was at *Rome* a Temple of *Venus* and of *Rome*, which it is thought were two Temples joined together, as those Verses of *Prudentius* seem to express.

*Atque Urbis, Venerisque pari se culmine tollunt
Templa, simul geminis adolentur thura Deabus:*

There are no Remains of these Temples, or if there are some Ruins of them still, they are not known. *Rufus*, one of the Authors who have described Ancient *Rome*, places a Temple of *Rome* and *Augustus* there. *Nardini*, a celebrated Antiquary, opposes this Reading in *Rufus*, and says it must be a Mistake, because *Suetonius* says *Augustus* would not permit any Temple to be built to *Rome* and *Augustus* in the City *Rome*, tho' he might allow it in other Cities in the Provinces: and for this reason the Medals of *Augustus*, which have on the Reverse a Temple with this Inscription *Romæ & Augusto*, are attributed to the Cities of the Provinces, and not to *Rome* her self. I cannot think *Rufus's* Text ought to be altered upon what *Nardini* says, for tho' *Augustus* might not permit Temples to be built to Himself and *Rome*, during his Life, yet such Temples might be built after his Death.

At *Pola* a City of *Istria*, there is still entire a Temple dedicated formerly to *Rome* and *Augustus*: We shall give the Frontispiece² of it after *Spon*: The Columns are of the *Corinthian* Order, the Portico is a *Systyle*, that is the Inter-column is two Diameters of the Column; if *Spon* gives it us exactly. There was another more magnificent Temple,³ dedicated to *Rome* and *Augustus* at *Melasso* or *Mylasa*, a City on the Coast of *Asia Minor*: The Inscription, translated from the

the Greek, is this, *Populus Imperatori Casari Divi Caesaris filio, Pontifici Maximo, & Deæ Romæ*. The Columns are of the *Ionick* Order, fluted, and have some unusual Ornaments both on the Chapiters and on the Base: The Frize is adorned with Vine-leaves, Pine-apples and Flowers, the Columns are closer together than in the *Pycnostyles*. If we go strictly by *Spon's Design*, the Intercolumn is not one Diameter of the Column. To these Temples of *Rome* and *Augustus*,
4 we will add one ⁺ more from the Medals of that Emperor, which doth not appear very magnificent.

V. There were in *Greece* Temples to the Brothers *Castor* and *Pollux*, who were called by one common Name *Dioscuri*, that is, Sons of *Jupiter*. *Rome* had also in the Market a Temple of them, frequently mentioned by Authors: *Strabo* says it was in great Veneration, but we know nothing of its Form. Besides this Temple, common to both the Brothers, *Castor* had one in the *Circus Flaminius*. We observed before, in speaking of these two Brothers, that *Castor* was an excellent Horseman, and *Pollux* a stout Boxer; it is plainly on the account of *Castor's* Skill in the Management of a Horse, that he had a Temple built him in the *Circus* it self, as if to preside over the Horse-Races there. There was also in the eleventh Region of the City a Temple to *Castor* only, of which there remains nothing but the Name.

Nemesis, who, according to some Writers, was the Mother of *Castor* and *Pollux*, had Temples dedicated to her in *Greece*. One of them at *Smyrna* was famous, which we took notice of in the Article of *Nemesis* and the *Dioscuri*.

CHAP. XV.

I. A great Number of Temples of Fortune at Rome. II. A remarkable Temple of the Fortune of Preneste: With the Profile of it. III. The Temple of Fortunes, or of the Sisters of Antium. IV. The Temples of Good Luck, of the Lares, of Matuta, of Tutelina, of Hope, of Felicity, and of Liberty. V. The magnificent Temple of Peace at Rome. VI. The Temples of Victory. VII. The Temples of the evil and pernicious Gods.

OF all the Deities, none had so many Temples at *Rome* as *Fortune*: She had one on a Declivity of the Capitol by the Temple of *Jupiter* the Thunderer. *Nardini* thinks it is this Temple, the Frontispiece of which, with six Columns, and two on the Sides, remains still. But we shall prove a little lower that this is the Temple of *Concord*, and not of *Fortune*, from an Inscription preserved in the Fragments of the Plan of old *Rome*. *Servius Tullius* built a Temple to *Fortune* in the *Roman Forum*, whose wooden Statue remain'd entire, when the whole Edifice was burnt.

The Temple of *Fortune* the Favourable was in the first Region of the City. That of *Fortuna Virilis* in the Eleventh. *Nardini* thinks this is the Temple of
5 S. Mary of Egypt's, which the *Armenians* have now. The Temple of *Fortuna Muliebris* is in the *Via Latina*. There was a Temple of *Fortune* called *Viriplaca*, because the Women used to fly there, in order to appease their Husbands when they were angry. But we are not sure that *Fortune* was the same with the *Dea Viriplaca*.

There

There were other Temples of *Fortuna Seia*, *Fortuna Libera*, *Fortuna Redux*, *Fortuna Stata*, or of *Fortune* Established. Of *Fortuna Publica*, *Fortuna Primi-genia*. Of *Fortuna Nova*, *Fortuna hujus Diei*, or the *Fortune* of this Day : Of *Fortuna Equestris*, mentioned by *Vitruvius*. Of *Fortuna respiciens*, or, who regarded her Votaries. Of the *Fortune* of Travellers : Of the *Fortune* styled *Fors Fortuna*, both which Words mean the same almost. Of Doubtful *Fortune* ; of *Fortuna Obsequens*, or Obedient *Fortune*. Of Private *Fortune* : Of *Fortuna Viscosa* ; or, as others read it, *Viscata*. Of *Fortuna Manens* : Of *Fortuna Barbata*, whose Figure we have given in the Chapter of *Fortune*. Of *Fortuna Mammosa*, named so perhaps because she had a great number of Paps like *Diana* of *Ephe-sus* ; of Bad *Fortune* ; of Little *Fortune*, and of Good *Fortune*.

We see then there was a great Number of Temples dedicated to *Fortune* under different Names. It is not to be wonder'd at that she was thus worshipped by the *Romans*, who believed her to be the Dispenser of all Goods and Graces : And as every Body desired to render her propitious to them, she had Altars erected, and Temples built to her under different Names, according to the different Favours which were begged of her. But of all these Temples there are no Remains now ; or if there be, they cannot be distinguished from other Temples of *Rome*, but by meer Conjecture.

II. We now see a very renowned Temple of *Fortune* ¹ called *Prænestina*, and now *Palestrina*. We shall give it in the same Form it was lately graved. What now remains of it was sufficient to enable them to give a perfect Structure. It hath nothing in common with other Temples. The Building hath more the Air of a Theatre than a Temple. Perhaps this Form was designedly given to *Fortune's* Temple ; because she was, according to the Notion of the Pagans, who attributed all Events to her, a sort of Theatre and continual Spectacle ; and all the Scenes represented in Theatres express the Events or Actions of *Fortune*. The Collonade in Figure of a Semi-circle supports a plain Superficies, which probably was the Place where *Fortune's* Statue was placed : From this Collonade you descend by twelve Steps to a large square *Peristyle*, with Arches adorned with Columns and Walks in the manner of Cloysters. The whole Square is open. Besides these Walks within, there are Portico's without like the *Peripteres*, which we have spoke frequently of. From these Portico's we go into a plain Superficies, under which were two Basiliques, one of each side, on one the *Cornelian*, on the other the *Emilian* Basilique. From the *Peristyle* we descend into a paved Court, at the End of which, upon a lower Ground, was the *Faustinian* School, a Place where young Maids were educated, which are called on Medals *Puella Faustiniana*, and on the other side a Temple of *Serapis*, called *Serapium*. From thence we descend into another large Court, at the two Ends of which are two large Fish-pools for the Ablution of the Priests and other Uses of the Temple. This is the Form and Explanation of this Temple which was sent me from *Rome*. We have given two Views ² of this singular Building.

III. There was another famous Temple of *Fortune* at *Antium*, a Place on the Sea-coast, called now *Nettuno* : It was called the Temple of *Fortunes*, in the plural Number, or of the Sisters of *Antium*, which we have explained already after the learned Bishop of *Hadria*. Another beautiful Temple of *Fortune* appears on a Medal of *Elagabalus*, struck at *Ptolemais*. *Fortune* her self is represented in the Entrance of the Temple.

IV. The Temple of *Good-Luck* was near *Agrippa's Thermae*, and joined to a *Portico* : This is all we know of it.

The *Lares* were worshipped in the Houses of private Persons, and had little Oratories or Chappels in them. *Petronius* says, *Præterea grande Armarium in angulo*

*angulo vidi, in cujus ædícula erant Lares Argentei positi, Venerisque signum Mar-
moreum.* There was also at Rome a Temple of the Sea Lares, *ædes Larium per-
marinum*, says *Livy*, built in Pursuance of a Vow made by *Æmilius Regillus*,
when he went to the War against *Antiochus*. There was also a Temple of the
Penates at Rome near Mount *Palatine*.

The Goddess *Matuta* had a Temple at Rome in the eighth Region of the Ci-
ty. There were others beside of this Goddess. *Tutolina* had a Temple on Mount
Aventine. *Hope* had one in the Herb-Market, and another near the *Tiber*. *Fe-
licity* had but one, and that in the eighth Region of the City.

Liberty had a Temple on Mount *Aventine*, built and adorned with Paintings
by the *Gracchi*. This Temple had a Court called *Atrium Libertatis*, frequently
mentioned by Authors. The Hostages of the *Tarentines* were placed there, and
the Tables and Deeds of the Censors were preserved in Archives there. The
Laws against the *Vestals* who committed Incest were preserved there. In this
Court they cast Lots into which of the four Tribes the Freedmen were to be
enrolled: but there remains now nothing of this Temple or Court.

- 3 V. We come now to the famous Temple of *Peace*,³ the greatest of all the Temples
in Rome, built by *Vespasian* the Emperor, on the Ruins of the Golden House of *Nero*.
There remain still great Ruins of this Temple, from which the Plan and Elevation of
the Building was taken in the sixteenth Century. This Temple (according to *Serlio*,
who seems to have made the Plan and Elevation of it upon the very Place) was three hun-
dred and forty Feet long, and two hundred and fifty Feet broad, according to *Saraceni's*
Computation; for *Serlio* used in his Estimate *Arms*, a kind of *Italian* Measure,
taking this *Arm* for two Feet. The Portico, was, two hundred and forty four Feet
long, and thirty Feet broad: In the Frontispiece there were eight Columns of a
prodigious Height and Breadth. *Serlio* says, their Diameter was eight Feet
nine Inches. One of these Columns was by Pope *Paul V.* placed before the
Church of *S. Mary the Greater*, with a Statue of the H. Virgin *Mary* on the
top of it. On some Medals there are but six Columns, and some Authors say
the Temple had no more. This Temple had Windows, a thing not usual in
the Temples of the Ancients; perhaps the Largeness of this Structure was the
occasion of their leaving the common Custom. This Pile was one of the Won-
ders of Rome. *Pliny* speaks of it as one of Rome's Chief Ornaments; the
Master-pieces of the Works of all the great Artists, several of which he reckons
up, were in this Temple. There was a fine Painting by *Timanthus*, and another
curious one representing *Jalyfus*. There were also Statues done by the greatest
Masters, among the rest one of *Venus*, but the Author was not known. A Statue
worthy of the learned Antiquity of Greece. There was also a vast Groupe of black
Marble, called *Besalt Stone*, where the River *Nile* was represented with sixteen
Children playing about him, intimating the sixteen Cubits which the River *Nile*
swells in height above its usual Level, every Year. The Spoils of the Temple of
Hierusalem were placed there. The whole Inside was cover'd with brass Plates
gilt. Several Persons deposited their Riches there in time of War, for their
greater Security. All the Inside of this Temple was burnt in the time of the
Emperor *Commodus*, to the great Loss of those who had placed their Treasures
4 there. We shall give here the Plan, and Prospect of this Temple, ⁴ both within
side and without, after *Serlio*, and others, who have made Drawings of the Ro-
man Monuments. We shall add also the Frontispiece of this Temple, taken
5 from a Medal, ⁵ and published by *Choul*, where it hath but six Columns. *Laurus*
too, and others, have given it but six. But *Serlio*, who is esteemed very exact,
reckons eight, and he seems to have made the Plan himself upon the Spot, and
therefore is the rather to be credited in this Case, especially too, because six Co-
lumns

lums appear to be too few to support so large a Portico. But because he hath given us only the Plan and a Section, we have taken the Profile from *Laurus*. The other Temples are taken from Medals, and we do not know to what Deities they were sacred.

I do not know whether *Tranquility* had any Temples: It is certain she had Altars, as we can prove from an Altar found at *Nettuno*, the ancient *Antium*, with this Inscription, *Ara Tranquilitatis*.

VI. *Rome* gained so many Victories, almost over all Nations, that it is not surprizing to find several Temples dedicated to *Victory*. There was one in the eighth Region of the City, two on Mount *Palatine*, and one on Mount *Aventine*, as also another small one. There are no Remains of these Temples now.

VII. The Heathens were not content to pay divine Honours, and build Temples to the *Graces* and *Favours* of Heaven: but they Deified and erected Temples to the evil and pernicious Gods. *Fever*, who was worshipped at *Rome*, had (as *Tully* tells us) a Temple on Mount *Palatine*, and (according to *Valerius Maximus*) two more in different Places of the City. Speaking of *Fortune*, we observed there was a Temple of *Bad Fortune* at *Rome*. We do not know whether *Pavor*, *Fear*, was worshipped at *Rome*, or had any Temple or Chappel: But it is certain she was Deified at *Lacedæmon* by the Name Φόβος. These Gods were worshipped as Male or Female, according to the Gender of the Word, which was their Name. So that when the Name was of the Masculine Gender in *Greek*, as Φθόνος, *Envy*, he was worshipped as a God: but the Word *Invidia*, *Envy*, being of the Feminine Gender in *Latin*, she was worshipped as a Goddess by the *Romans*. The small Temple of *Fear*, or the God Φόβος, was placed by the Tribunal of the *Ephori* at *Lacedæmon*, in order to inspire Terror into all who approached that Tribunal.

Tempestas, or *Tempest*, had a Temple in the first Region of the City of *Rome*, founded by *Metellus*, in return of Thanks for a Delivery from a great Tempest on the Seas, between *Sardinia* and *Corfica*. *Laverna*, the Goddess of Thieves, had a Cave for a Temple, where the Robbers met and divided their Booty. *Necessity* and *Violence* had a Temple (according to *Pausanias*) in *Acrocorinthus*, into which no one was permitted to enter.

C H A P. XVI.

I. The Temples of the Virtues, which were ranked among the Number of the Gods. II. The Temples of Concord, and others. III. Temples of the Moon. IV. A great many other Temples at *Rome*, several of which were consecrated to the Emperors.

I. THE Virtues also, which were Deified by the *Greeks* and *Romans*, had their Temples. *Honour* and *Virtue* go generally together, and for this Reason they were frequently joined together in the same Worship. There was a Temple of *Honour* and *Virtue* (according to *Vitruvius*) by those Monuments which are called *Mariana* in the fifth Region of the City. This Temple was a *Periptere*, or had Portico's all round it. We have given several of this sort. There was one dedicated to *Honour*, by the Gate *Capena*, and another to *Virtue*.
Honour

Honour alone had a Temple by the Gate *Collina*, which was founded, says *Cicero*, because a brass Plate was found there with this Inscription, *Domina Honoris*; others think they ought to read *Lamina Honoris*.

Faith had a Temple on Mount *Palatine*, and another in the Capitol, according to *Cicero*, built by *Attilius Collatinus*. *Piety* had a Temple at *Rome* by the Herb-Market, dedicated by *Attilius Glabrio*, who placed there a gilded Statue of his Father. This, according to *Livy* and *Valerius Maximus*, was the first gilded Statue that was seen in *Italy*. It is thought that *Faith* also had a Temple at *Rome*; but this is not certain.

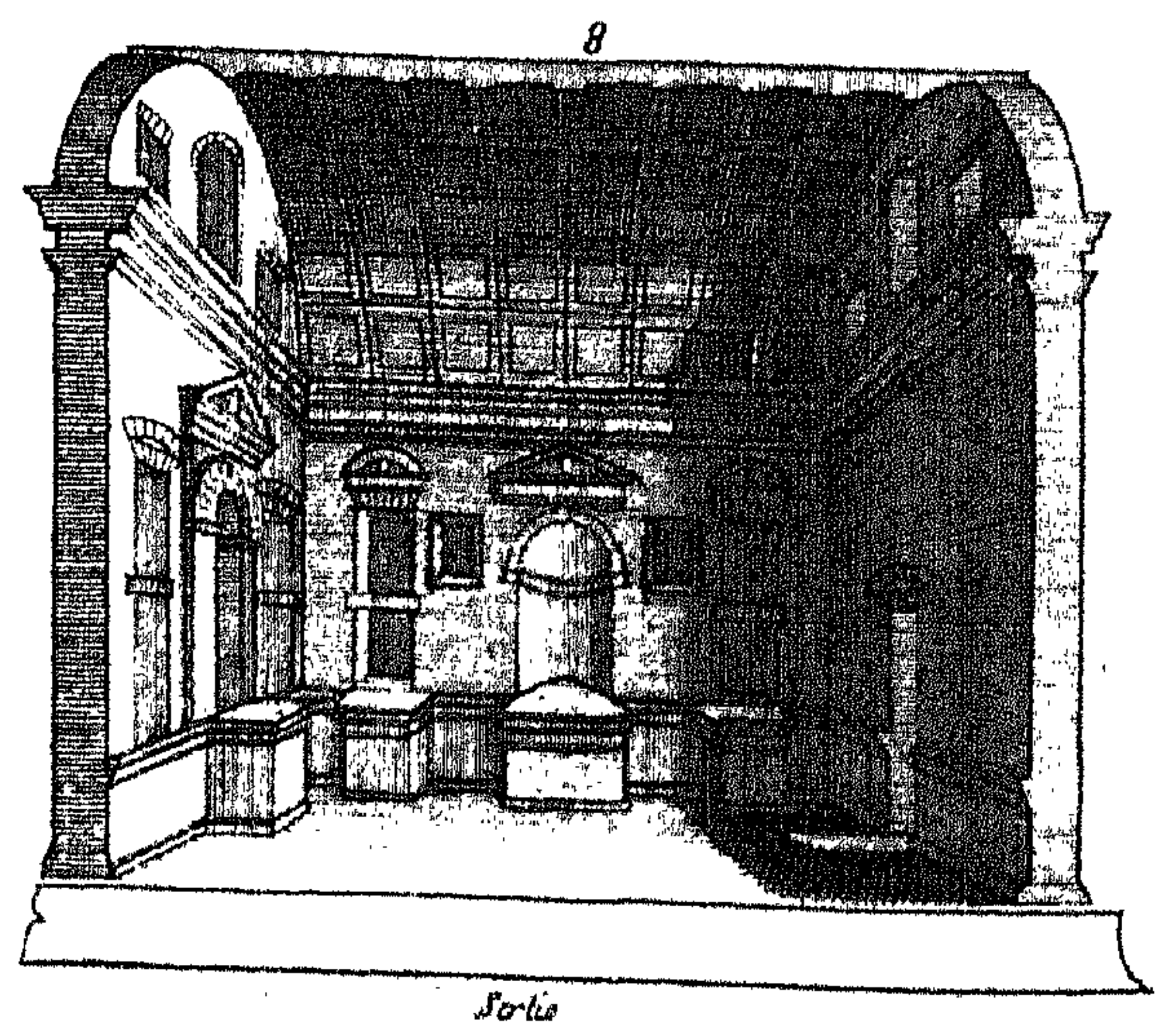
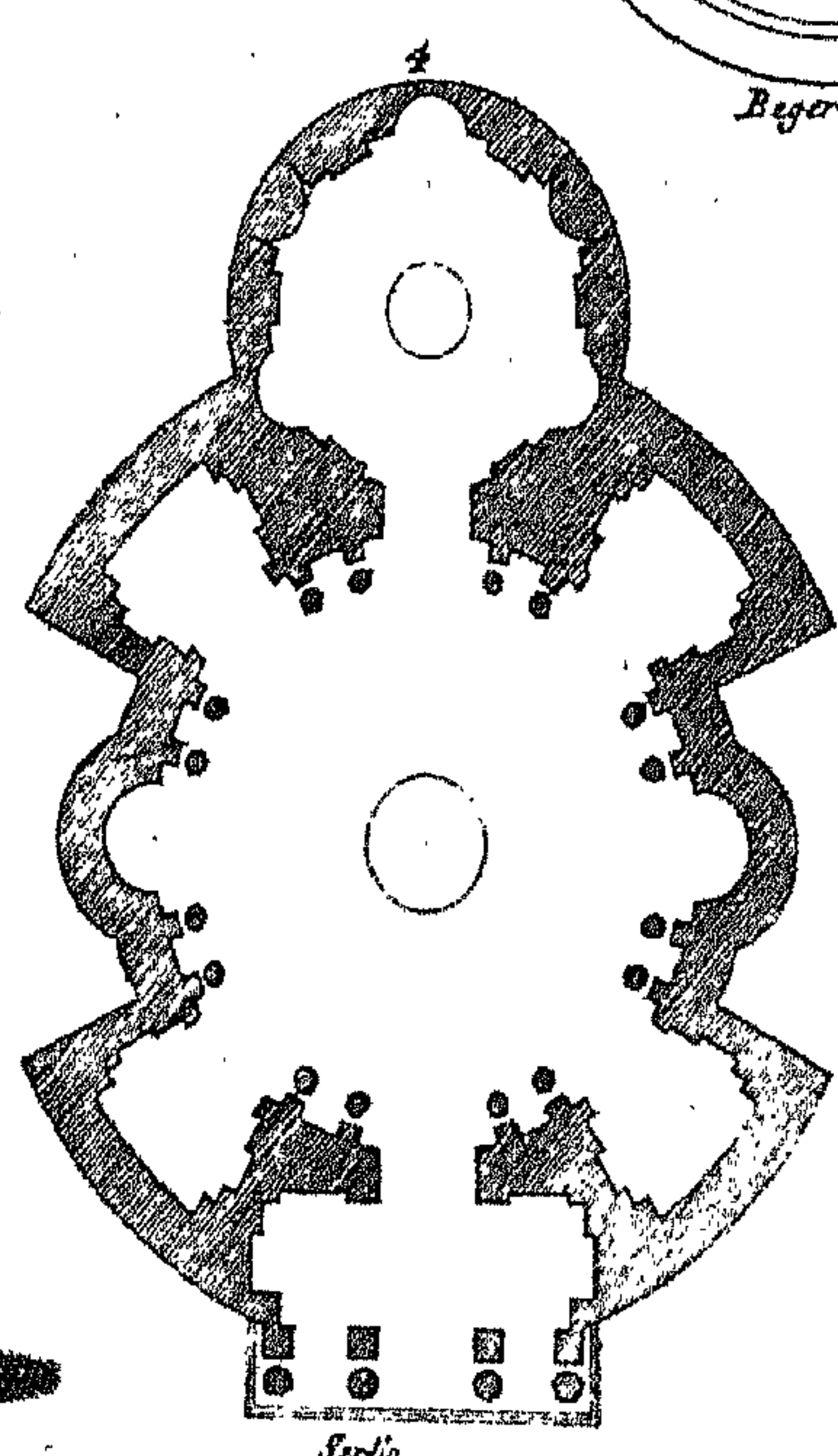
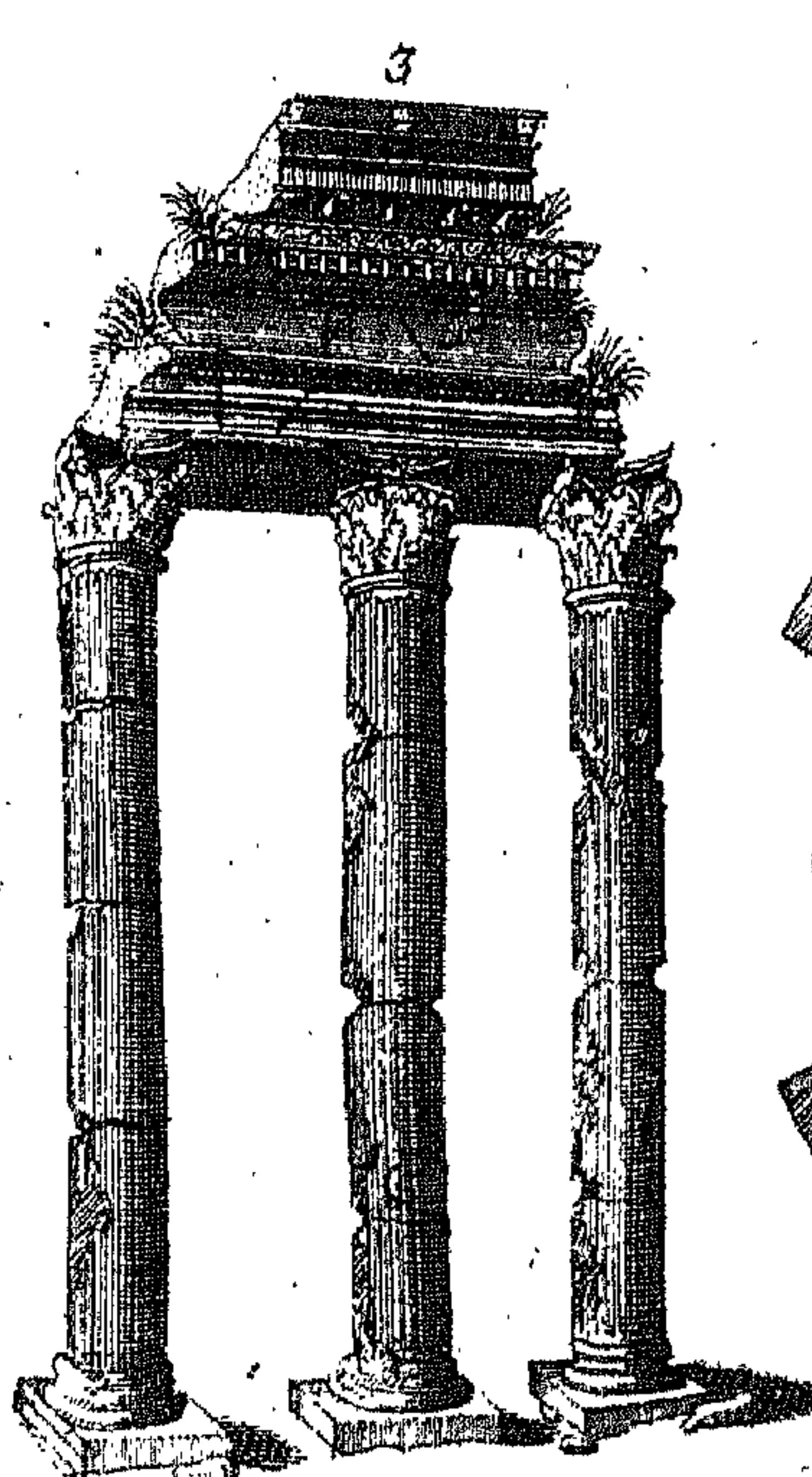
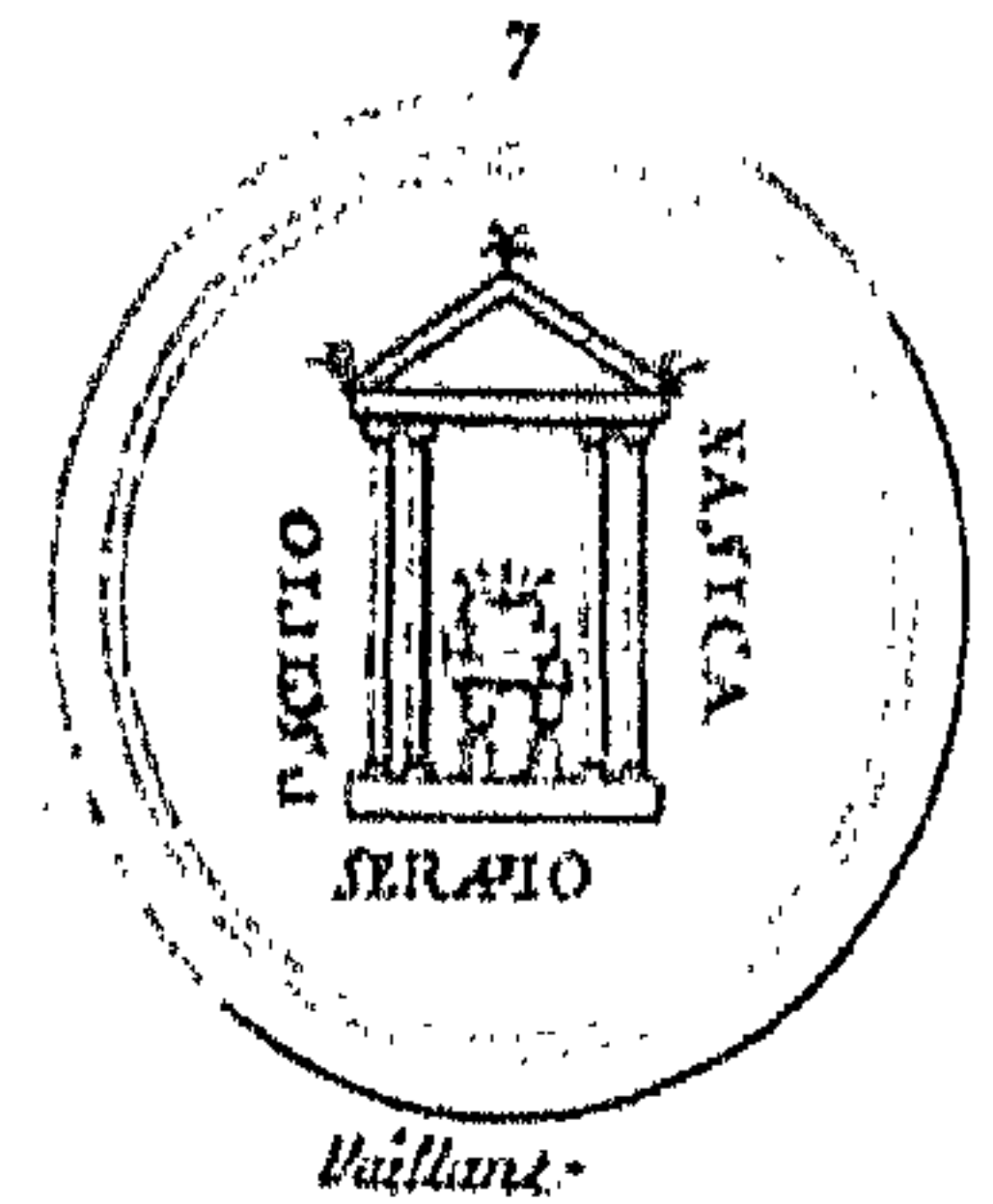
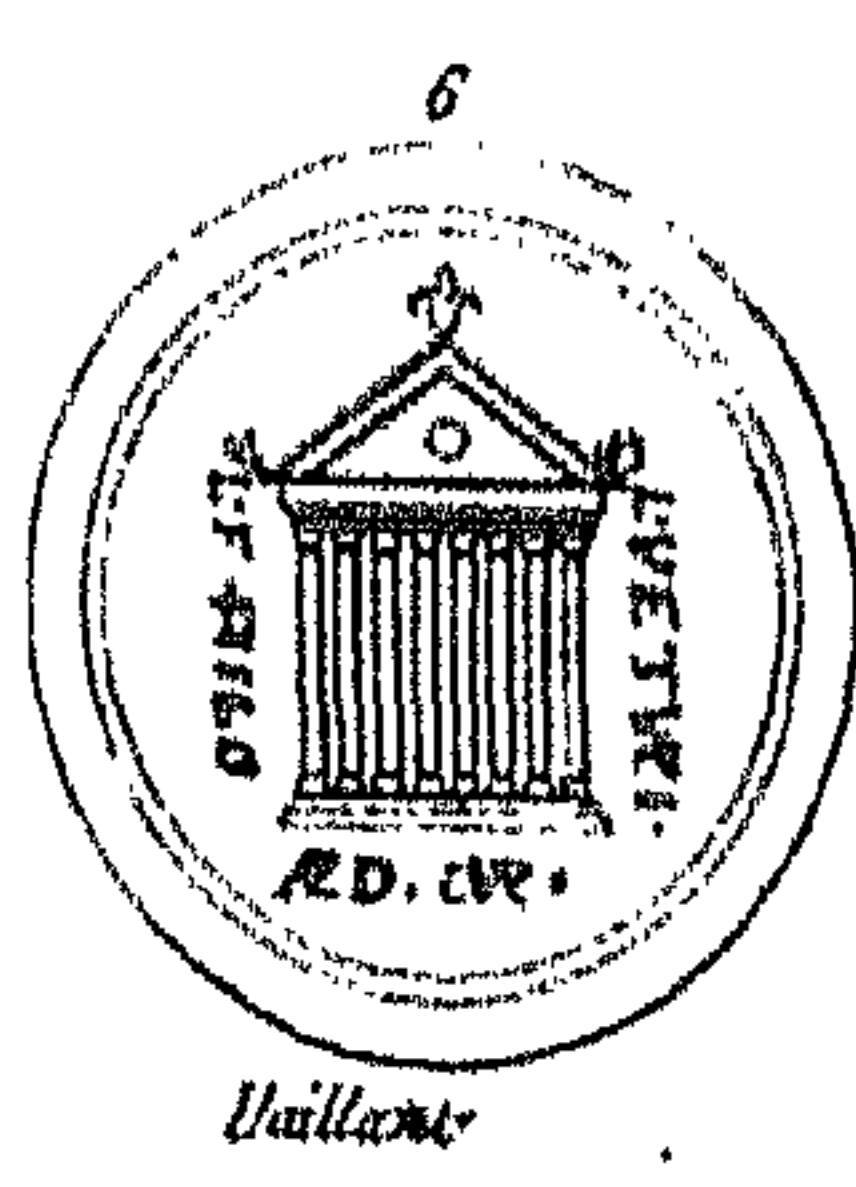
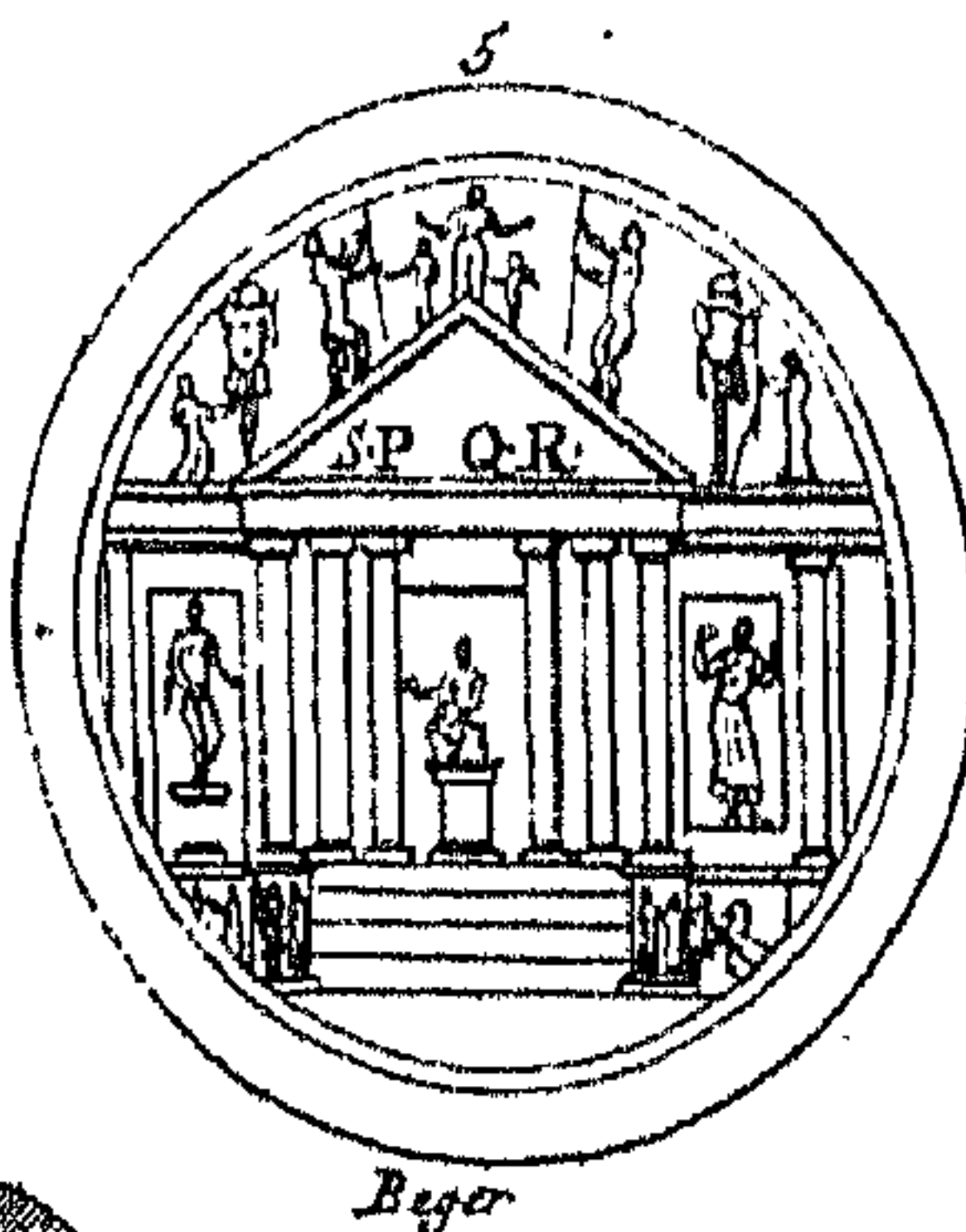
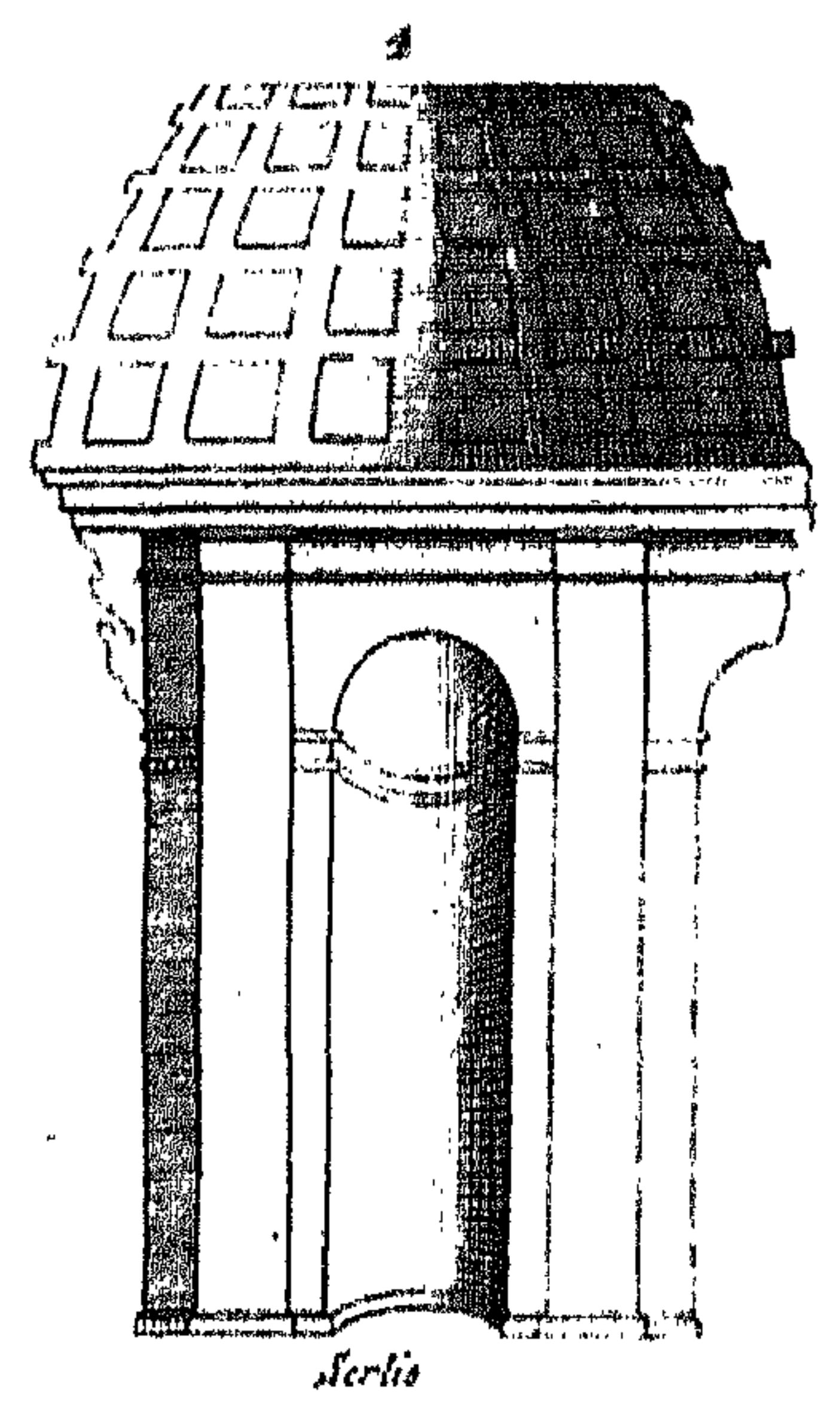
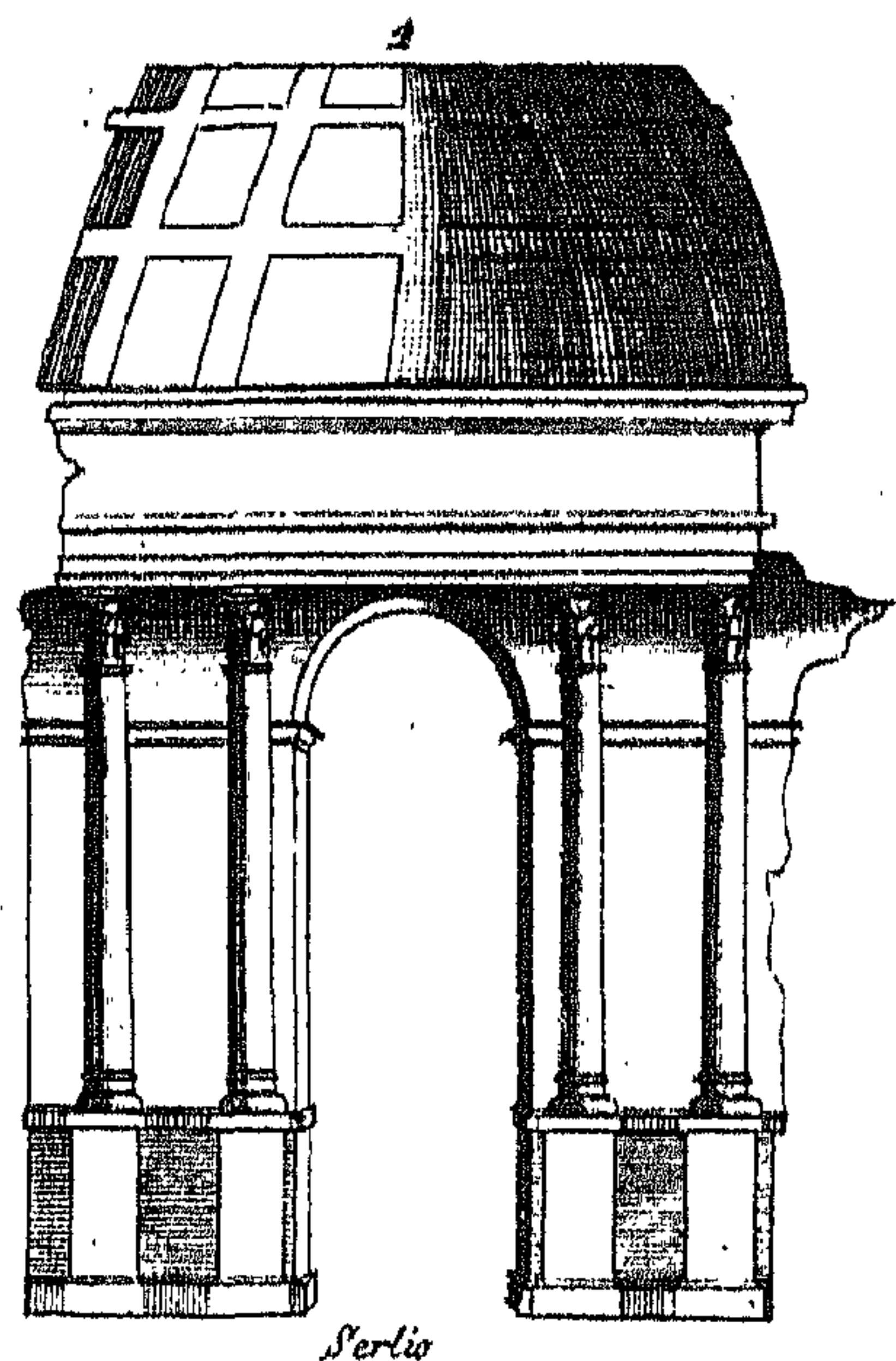
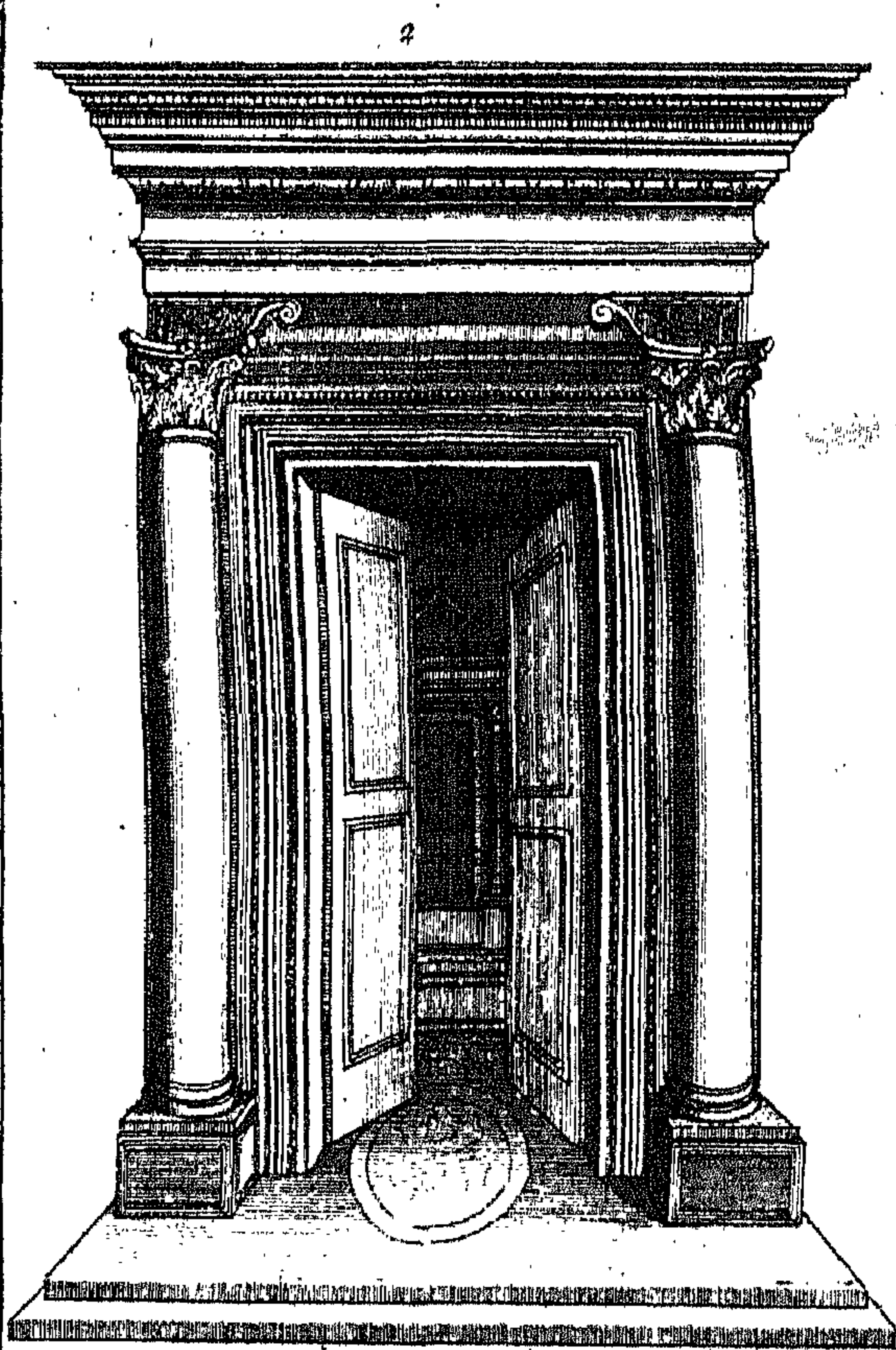
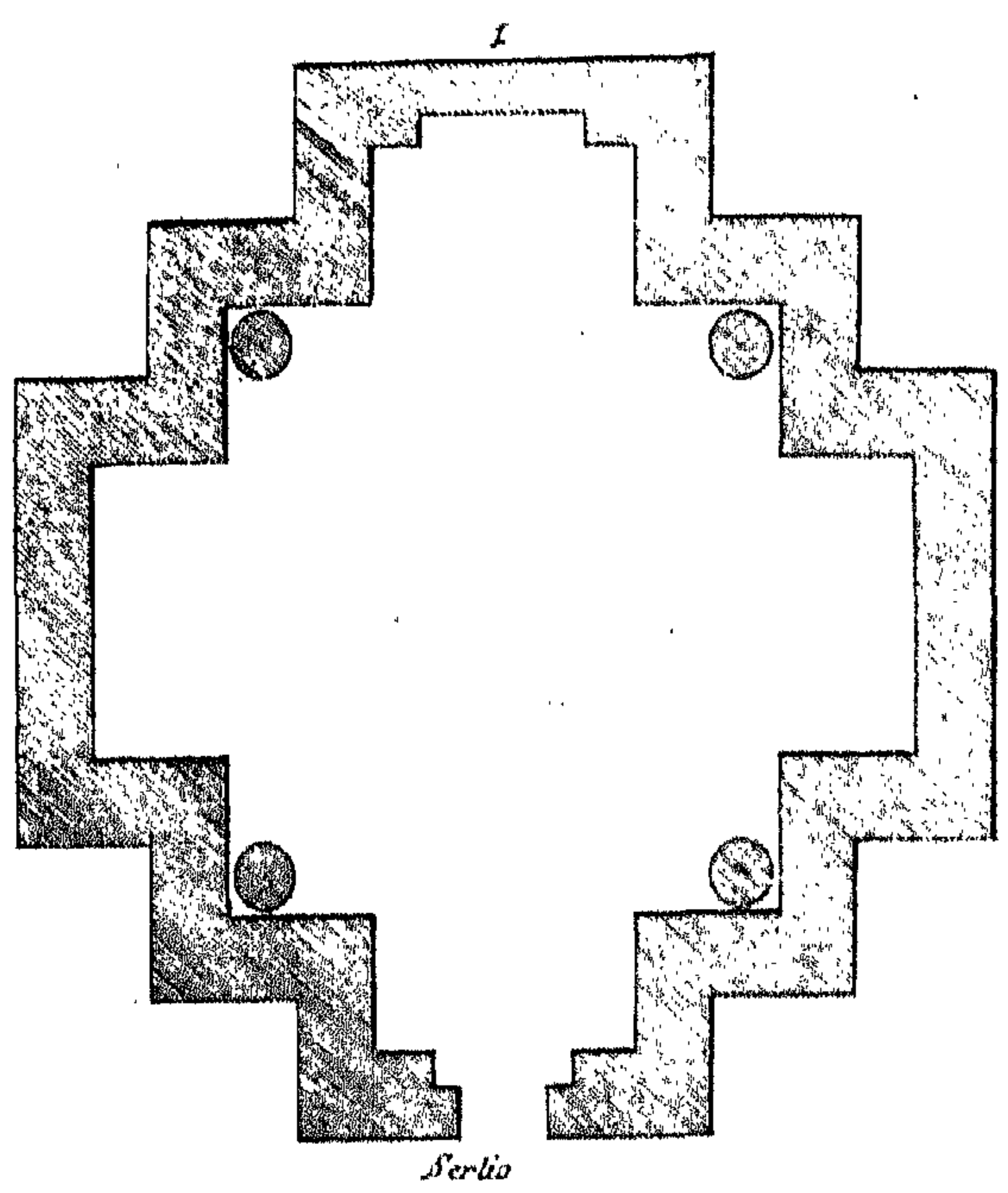
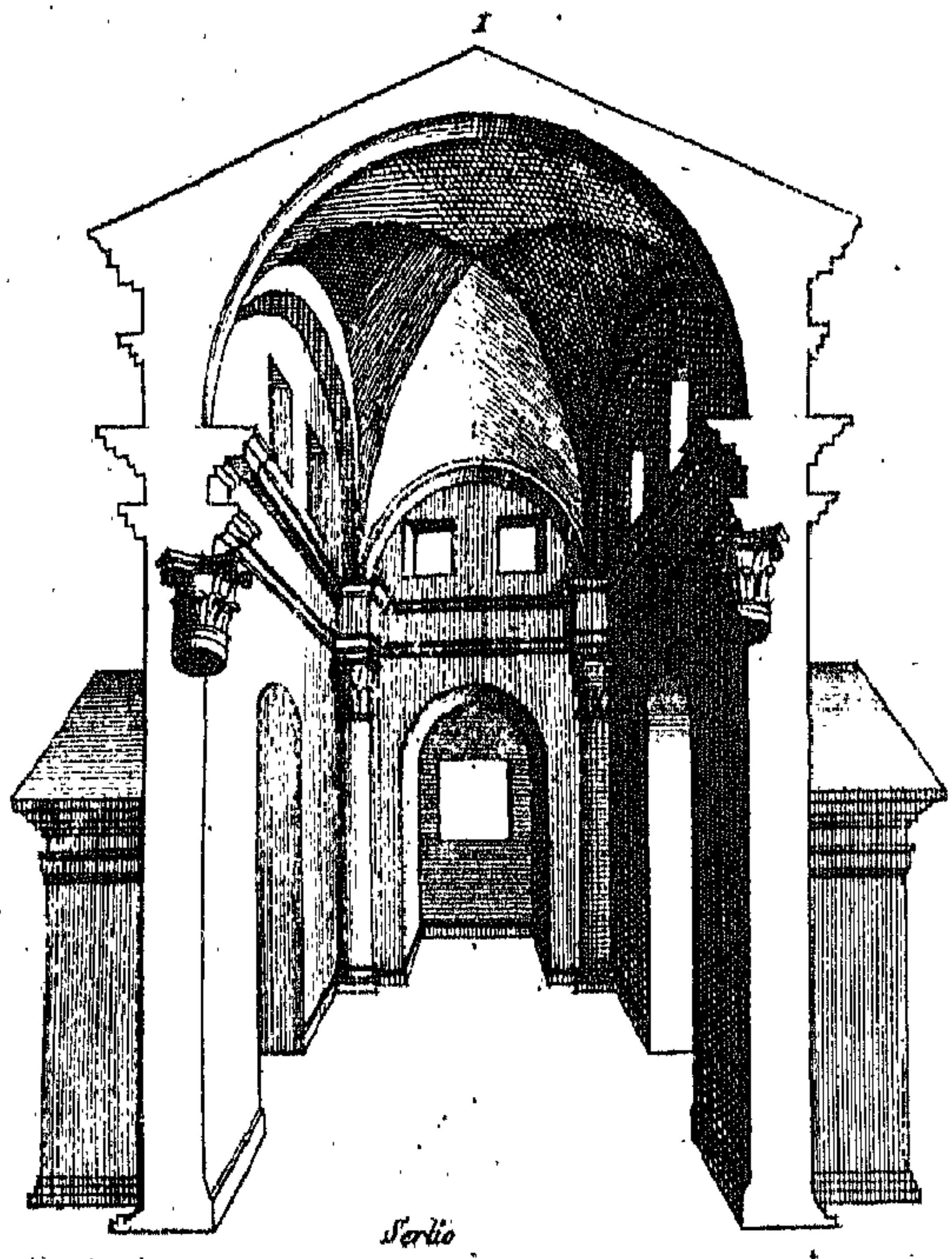
II. The Temple of *Concord* was on the Descent of the Capitol; the *Portico*, which remains still, hath six Columns in Front, and two on the Sides. Some doubt whether these are the Ruins of the Temple of *Concord*. But, besides that this was the general Opinion, and, till the Time of *Nardini*, never contradicted by any one; there is an Inscription, *ORDIA*, in the ninth Fragment of the Plan of ancient *Rome*, by the Plan or Figure of this Temple, with six Columns in Front, which takes away all manner of Doubt, but this Ruin was the Remains of the Temple of *Concord*. There was also a Temple of *Concord* in the *Portico* of *Livia*; and perhaps this is that which is represented on the Medals of *Augustus* and *Tiberius*, very much adorned with Statues, and with *Portico's* on its Sides. *Beger* thinks *Dion Cassius* speaks of this Temple about the Year of *Rome* 764, *Anno sequenti* (post 763.) *Tiberius Templum concordiae consecravit, Inscriptionemque nominis sui ibi posuit, nominisque fratris sui nuper defuncti.*

Besides these, there was another small Temple on Mount *Palatine*, built by *Flavius*, on account of a Vow made for reconciling the Senate with the People. He made it all of Brass; and because he was allowed no Fund for this Work out of the publick Treasury, he taxed the Usurers, and raised the necessary Money out of them. This Temple was built 104 Years after that in the Capitol, in the Year 448 after the Building of *Rome*. There was also at *Rome* in the Ox-Market the Temple of *Patrician Modesty*; the exact Place of it is not known. *Clemency* also had a Temple, the Frontispiece of which we have on some Medals of the Family *Sepullia*. It was dedicated, says *Plutarch*, to the Clemency of *Cæsar*, who pardoned all his Enemies.

III. The *Moon* also had her Temples at *Rome*, one in the fourth Region of the City, another on Mount *Aventine*; another on Mount *Palatine* was very singular; it was light all Night, says *Varro*, without telling us whether it was by Witchcraft or Miracle, or natural Causes, that this happen'd. Whatever the Reason was, the Temple was stiled that of the *Moon* which was light by Night. *Templum Lunæ Noctilucae.*

IV. There were also at *Rome* a great many Temples of other Gods, of which we scarce know the Names. Such were the two Temples of the Goddess *Bona*, one of which was called the Temple *Bonæ Deæ Subsaxanæ*, of the Goddess *Bona* under the Rock, but the Situation of it Authors are not agreed about. *Deus Fidius* had several, one of which was called *Ædes dii Fidi Sponsoris*. Another *Divi Fidi* on Mount *Quirinal*, and another in the third Region of the City.

In the fourteenth Region of *Rome* there was a Temple of the *Furina*, *Varro* names her in the singular Number the Goddess *Furina*; whence came the Name of the Feasts called *Furinalia*. There was another of *Juturna* near the Fountain, called *Aquavirgo*; another of the Goddess *Mens*, that is Thought, or the Soul, which was in the eighth Region of the City. There was also a Temple of *Orcus*, or Hell. One of the God *Portumnus*, taken by some for *Neptune*, by the *Emilian Bridge*. *Quies*, or Rest, had, according to *S. Austin*, a Temple without the Gate *Collina*, and another without the City in the *Via Laticana*. There was



was a small Temple of *Rhamnusia*, or *Nemesis*. The Temple of the Goddess *Rubigo* was in the fifth Region of the City. This Goddess was invoked to hinder the Corn from being blighted, and she is sometimes named *Blight* her self. There was a Temple of *Vejovis*, whom we mentioned in the Article of *Jupiter*: And Temples of *Isis* and *Serapis*, concerning whom we shall treat when we speak of the *Egyptian* Gods. A small Temple of *Rediculus*, two Miles out of Town, where *Hannibal* encamped, and afterwards retired: A little Temple was built to *Rediculus* (*a redeundo*) there, because he retired without doing any thing. A small Temple of the God *Sangus*, or *Sancus*, who was the same as *Dius Fidius* of the *Sabines*. A little Temple of the God *Terminus*. Another of *Aius Locutius*, on occasion of a Voice which forewarned the *Romans* of the coming of the *Gauls*, and advised them to repair their Walls and shut their Gates. A Temple of *Antoninus* by the *Antonine* Column. A Temple of *Brutus Callaicus* by the *Circus Flaminius*. It is thought to have been named *Brutus* from the Founder *Brutus*, who dedicated it to *Hercules* surnamed *Callaicus*. The Temple of the Goddess *Carna* or *Carma*, built by *Brutus* on Mount *Coelius*. The Temple of *Caligula*, which that Emperor built for himself, where he placed a golden Statue of himself, which he caused to be dressed every Day in the same kind of Habit as he wore. A Temple of the Emperor *Claudius*, near the Place where now stands the Church of *S. Stephen* the Round. The Temple *Divorum Caesarum* built by the Emperor *Tacitus*, to have the Statues of all good Princes placed there. The Temple of *Trajan* built by his Successor *Hadrian* in the *Forum Trajani*. *Nardini* doubts whether this Temple were in that Place, and gives the Figure of another Temple, which he says was in the *Trajan Forum*. It is on a Reverse of a Medal of *Trajan*. A Temple of *Antoninus* and *Faustina*, which is now the Church of *S. Laurence* in *Miranda*, the Figure of which we shall give here. 'It hath six Columns of the *Corinthian* Order in the Front. Another small Temple of which *Serlio* hath made a Plan and Section', was square, and had Chappels, as it were, on each side. The Figure will explain this better. A Temple of *Hadrian*, whose Form and Situation we know nothing of. The Temple of *Moneta* in the third Region of the City. The Temple of *Nerva* built by the Emperor *Trajan*. The God *Quirinus* had a Temple on Mount *Quirinalis*, and another, as it is thought, in some other place.

Near the Temple of *Antoninus* and *Faustina*, was a Temple of *Remus*, now called the Church of the Saints *Cosma* and *Damianus*, the Figure of which is given'. The Temple of *Remus* was in another Place in the eighth Region of the City: In the sixth Region was the *Serapæum* or Temple of *Serapis*. The Temple of the Goddess *Tellus*, or the Earth, was in the fourth Region of the City.

C H A P. XVII.

I. The great Number of Temples at Rome; a small one, with an Entrance into it thro' the Roof only. II. In what Part of Rome the Temple of Julius Caesar stood. III. Other Temples.

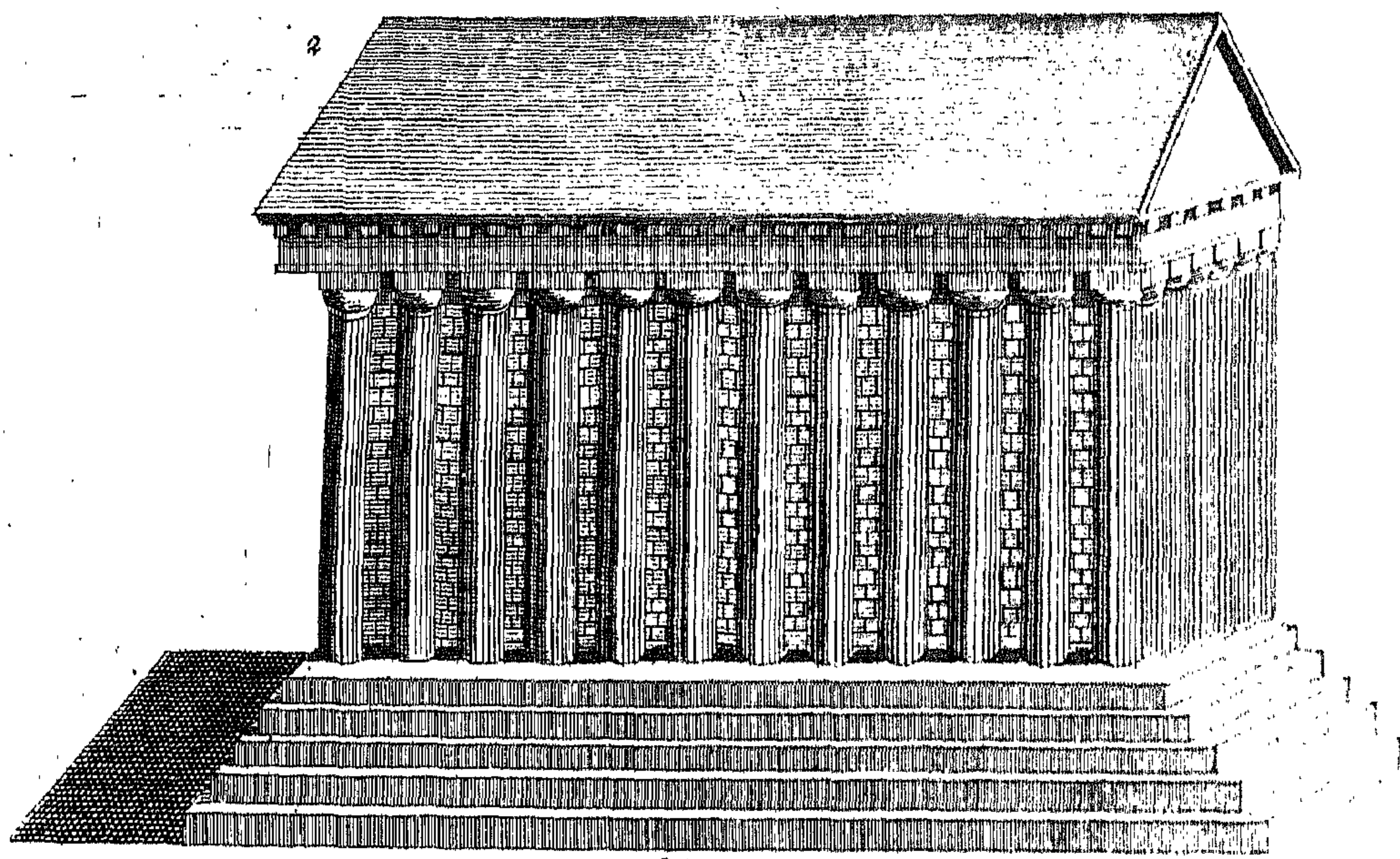
THESE and many other Temples were built at Rome. We find Inscriptions every Day which mention several never heard of before. I have heard some learned Antiquaries at Rome say, that all the Temples of Rome, great and small, about the latter Age of Paganism, amounted to a thousand almost. I do

not make any difficulty to believe it, because in the *Mons Capitolinus* only, which was not the thirtieth part of the City, there were sixty, tho' the most of them were small. I shall give the History of the extraordinary Discovery of a Temple, which I published in my *Diarium Italicum*, after *Flaminio Vacca*, a famous Roman Sculptor. 'I have been informed (says he) by *Flaminio Galgano*, who had a *Villa* near *St. Saba*, at the Foot of Mount *Aventine*, by a Stone-Quarry, where they dug Stone for building the Walls of the City; that happening to dig in this Quarry, he found a little Cell very much adorned, and with a Pavement made of *Cornelian* and *Agate* Stones. *Flaminio Galgano* shewed me some Pieces of the Wall of this little Temple. The Wall was covered over with Brasses, gilt. There were Medals, Basons, and Vases of Brasses for Sacrifices; but all damaged very much by the Fire. This Cell or little Temple had neither Door nor Window, the only Entrance was down thro' the top. They must go down thro' the Hole in the Roof, like that in the *Pantheon*, which was not difficult to do in a small and low Temple.

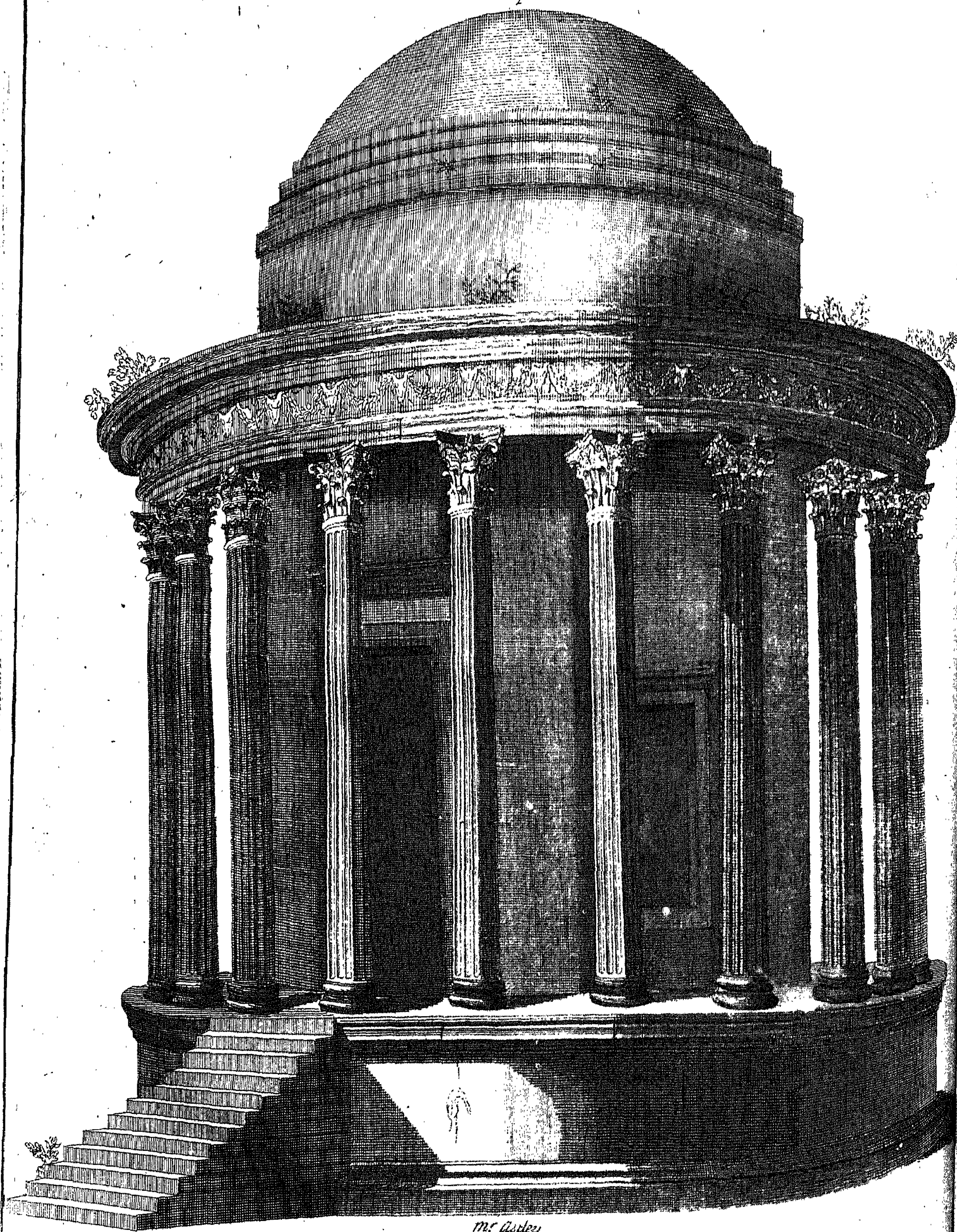
II. We must now conclude with the Temple of *Julius Caesar*. We omitted it to the last, because we should be more prolix in speaking of its Situation. We have already given our Sentiments in general in our *Diarium*, but shall be more particular now. The Reader must recollect what hath been said about the Temple of *Concord*. It is extremely probable that those Ruins which we now see at the Descent from the Capitol, are the Remains of it. The *Portico* is still entire with six Columns in the Front, and two on the Sides. The imperfect Inscription, *ORDIA*, which we find in the Fragments of the ancient Plan of *Rome*, published by *Bellori*; this Inscription (I say) which mentions a Temple of six Columns in the Frontispiece, seems to prove this Matter: And this too is agreeable with what *Festus* says, who places the Temple of *Concord* between the Capitol and the *Forum*, which must be on the Descent from the Capitol, because there is no other Space between the *Forum* and the Capitol. I might cite more Authors to prove the Situation, but I believe it is plain enough; besides, it is the universal Opinion, that the *Portico*, with six Columns in the Frontispiece, are the Remains of the Temple of *Concord*. This being fixed, I think no Doubt can be made, but the three Columns in the *Campo Vaccino* are the Remains of the *Portico* of the Temple of *Julius Caesar*. We prove this from those Verses of *Statius*, where he says the Brass Statue of *Domitian* on Horseback fronted the Temple of *Julius Caesar*, and that his Back was turned towards the Temple of *Concord*.

-----*Hinc obvia Limina pandit*
Qui fessus bellis, assertæ munera prolis
Primus iter nostris ostendit in æthera Divis.
Terga pater blandoque videt concordia vultu.

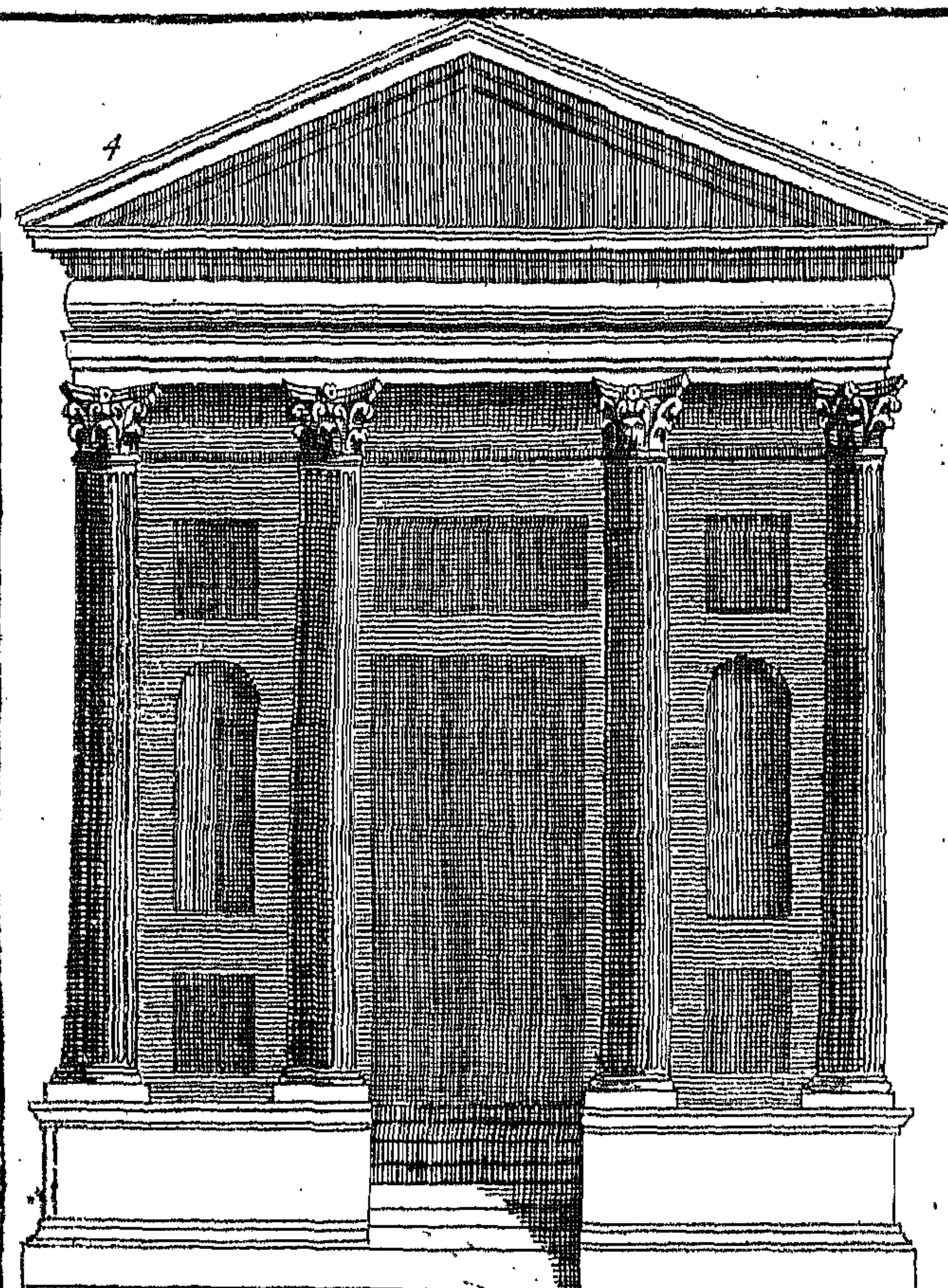
It is certain that the Brass Statue at the bottom of the Capitol, with its Back towards the Temple of *Concord*, must face these three Columns we are speaking of: I have observed it upon the Spot. *M. de la Thuilliere*, Principal of the Royal French Academy of Sculptors, had taken notice of it before me. Another Reason there is, tho' not so cogent as the former, that *Vitruvius* says there were but two Temples at *Rome*, where the *Pycnostyle* was observed, that is, with Intercolumns, of one Diameter and a half of the Column, in space: And one of these *Pycnostyles* was the Temple of *Venus Genetrix*, and the other of *Julius Caesar*. It is certain that the Remains of this Temple have the Intercolumns of *Pycnostyles*, which proves it to be the Temple of *Julius Caesar*. It may be objected, that tho' there were no more Temples of this sort in *Vitruvius's* time but these



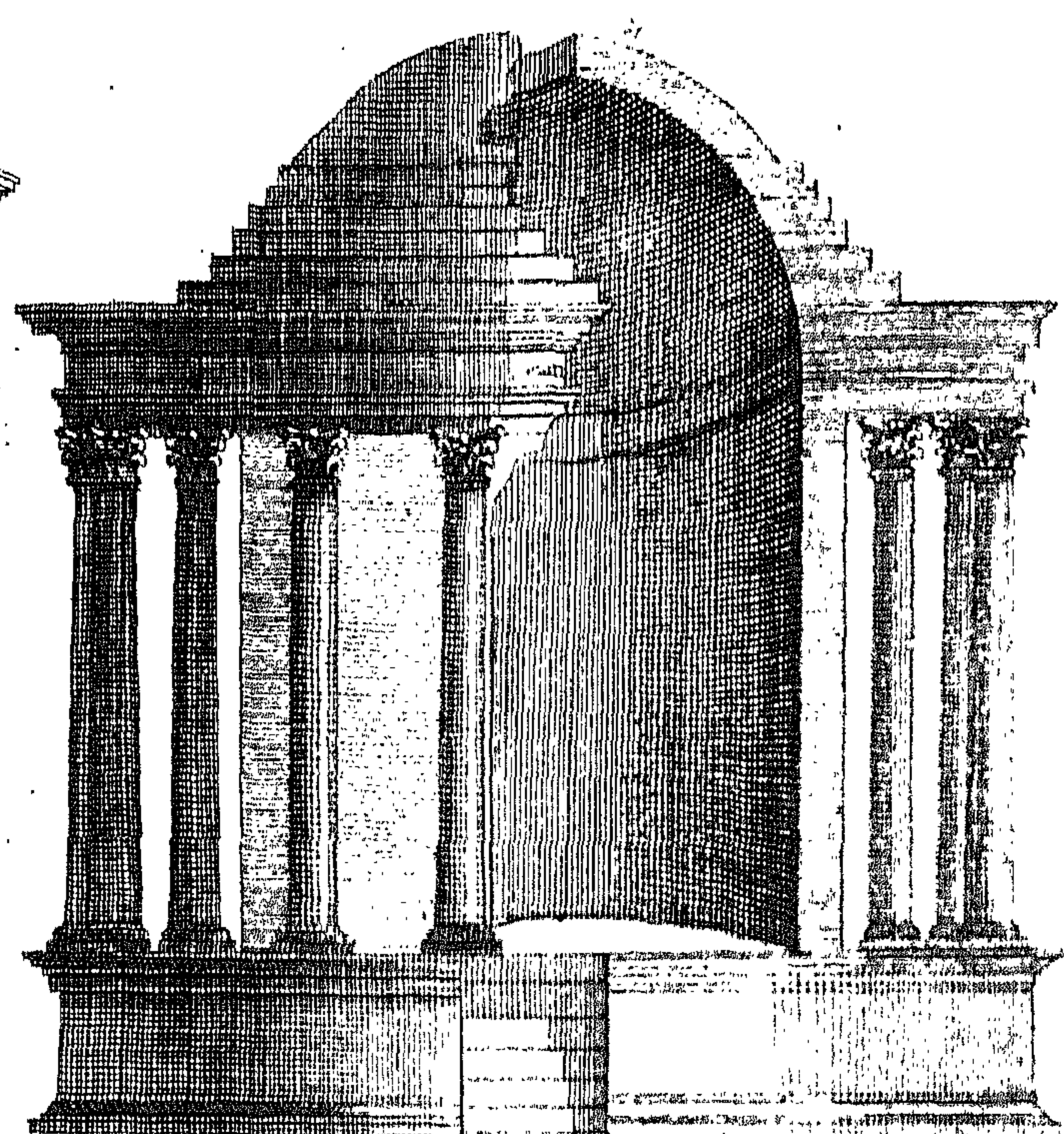
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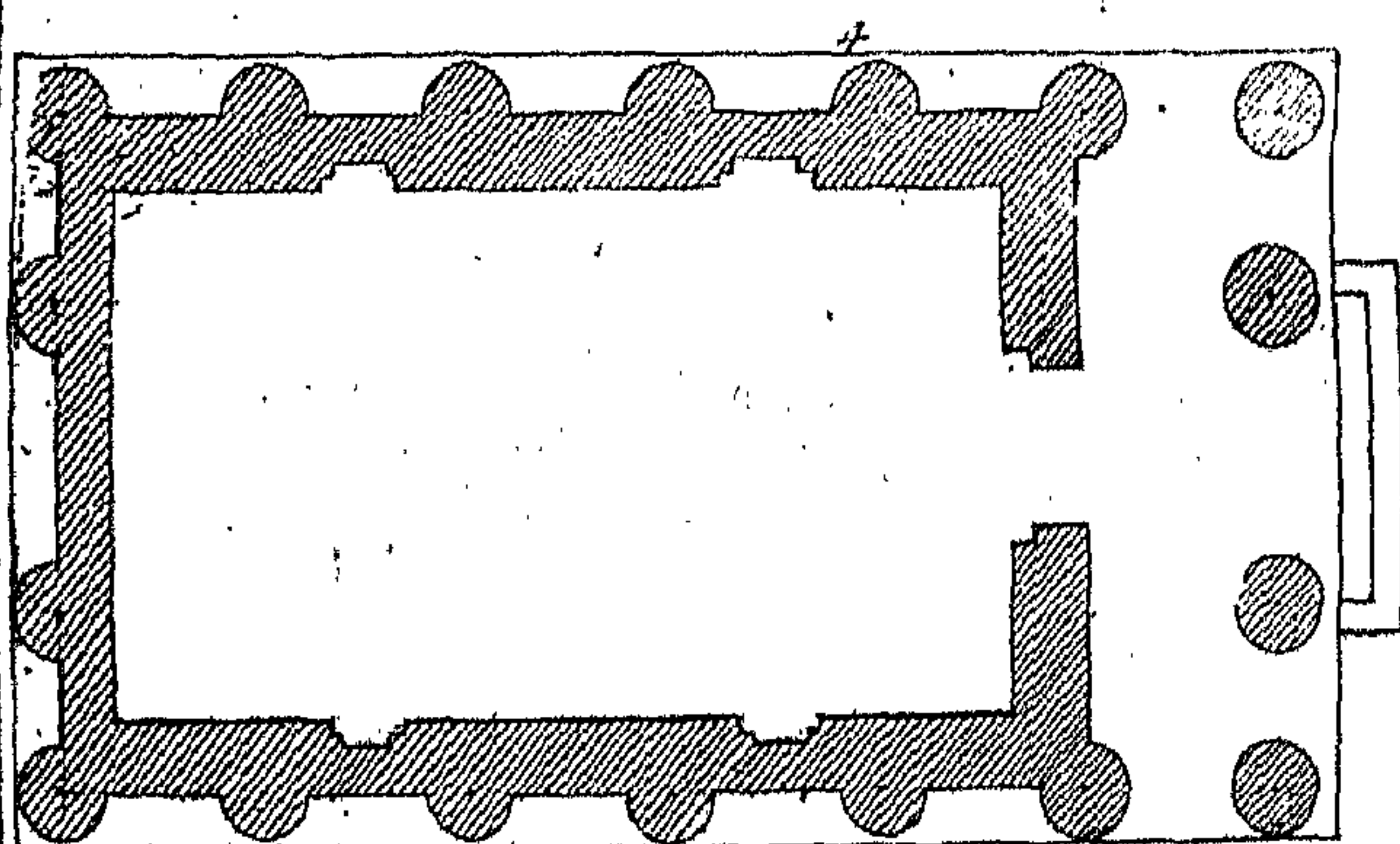
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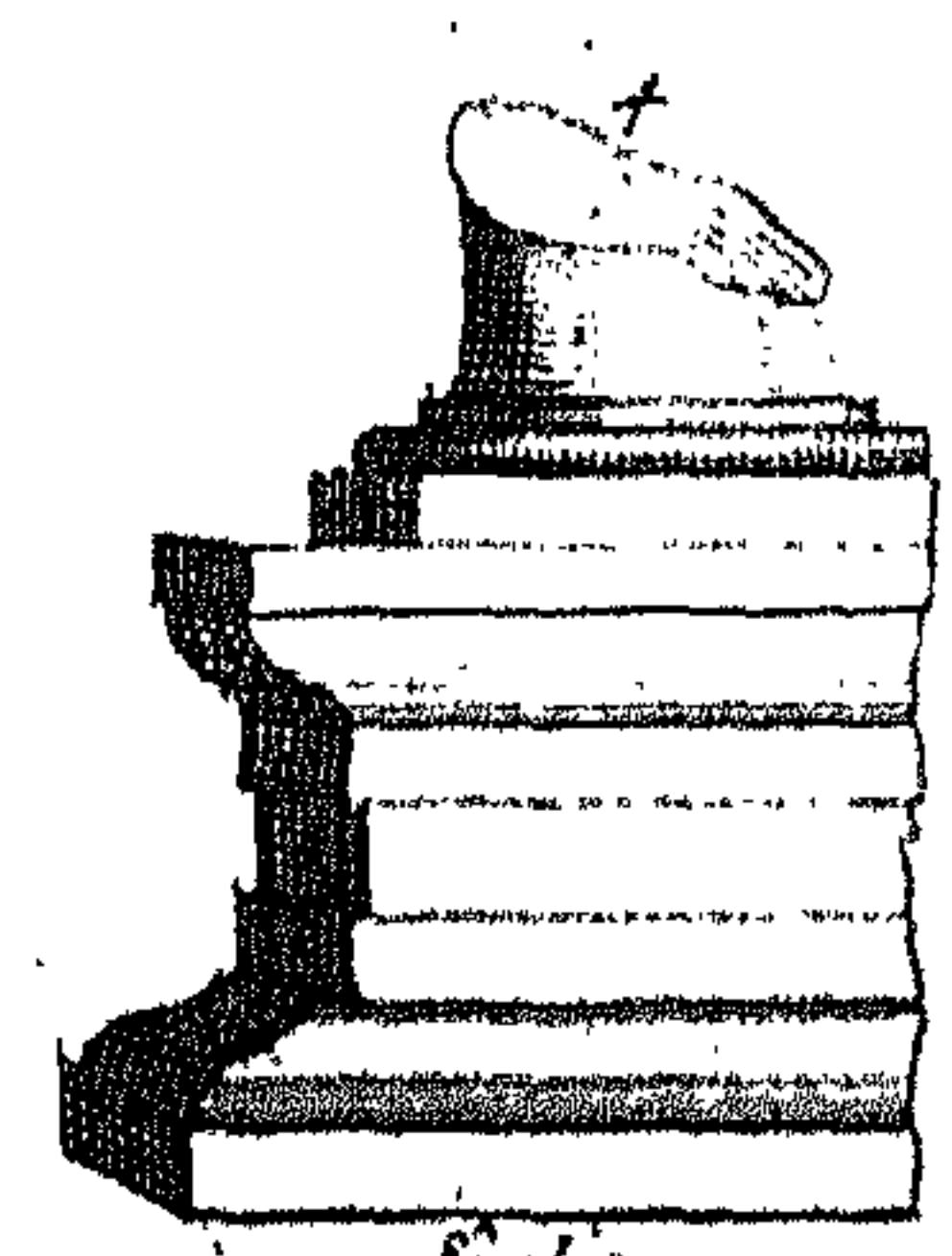
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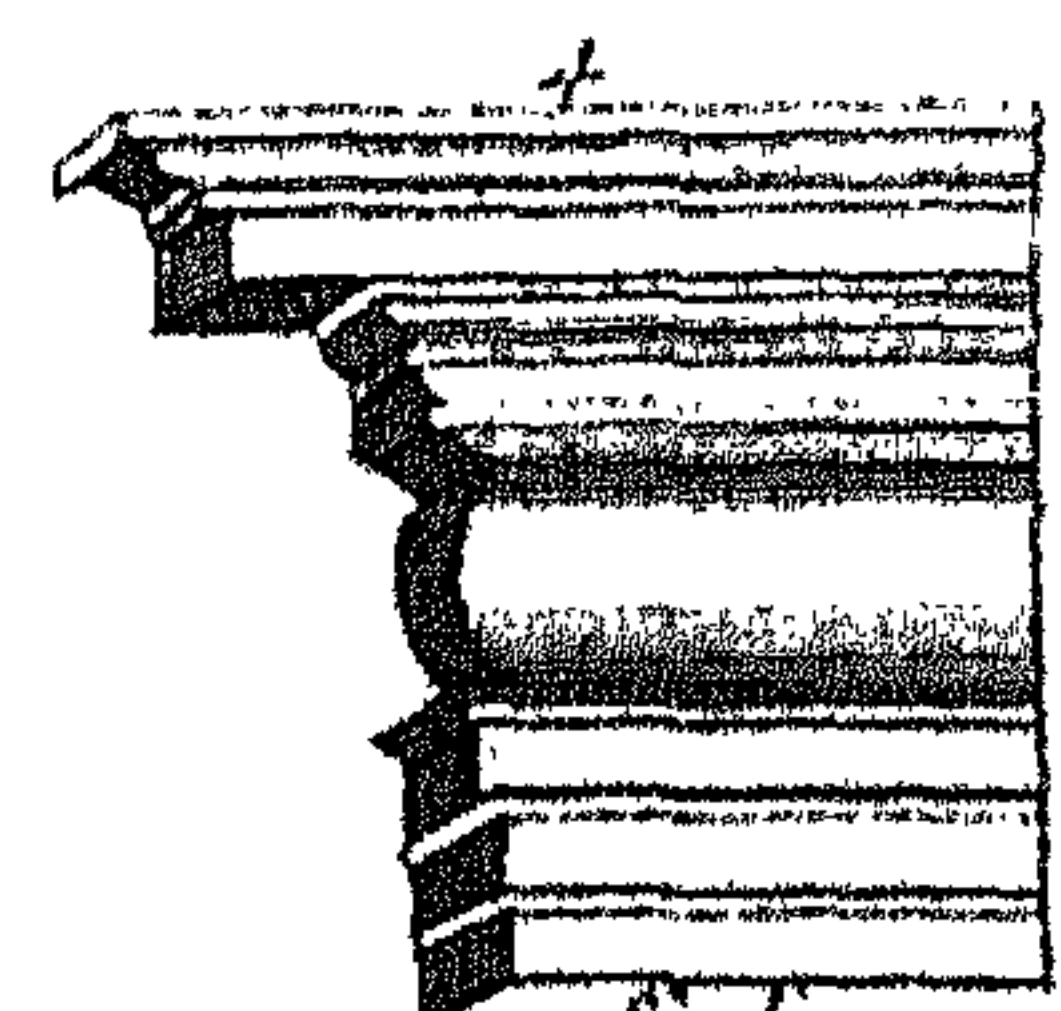
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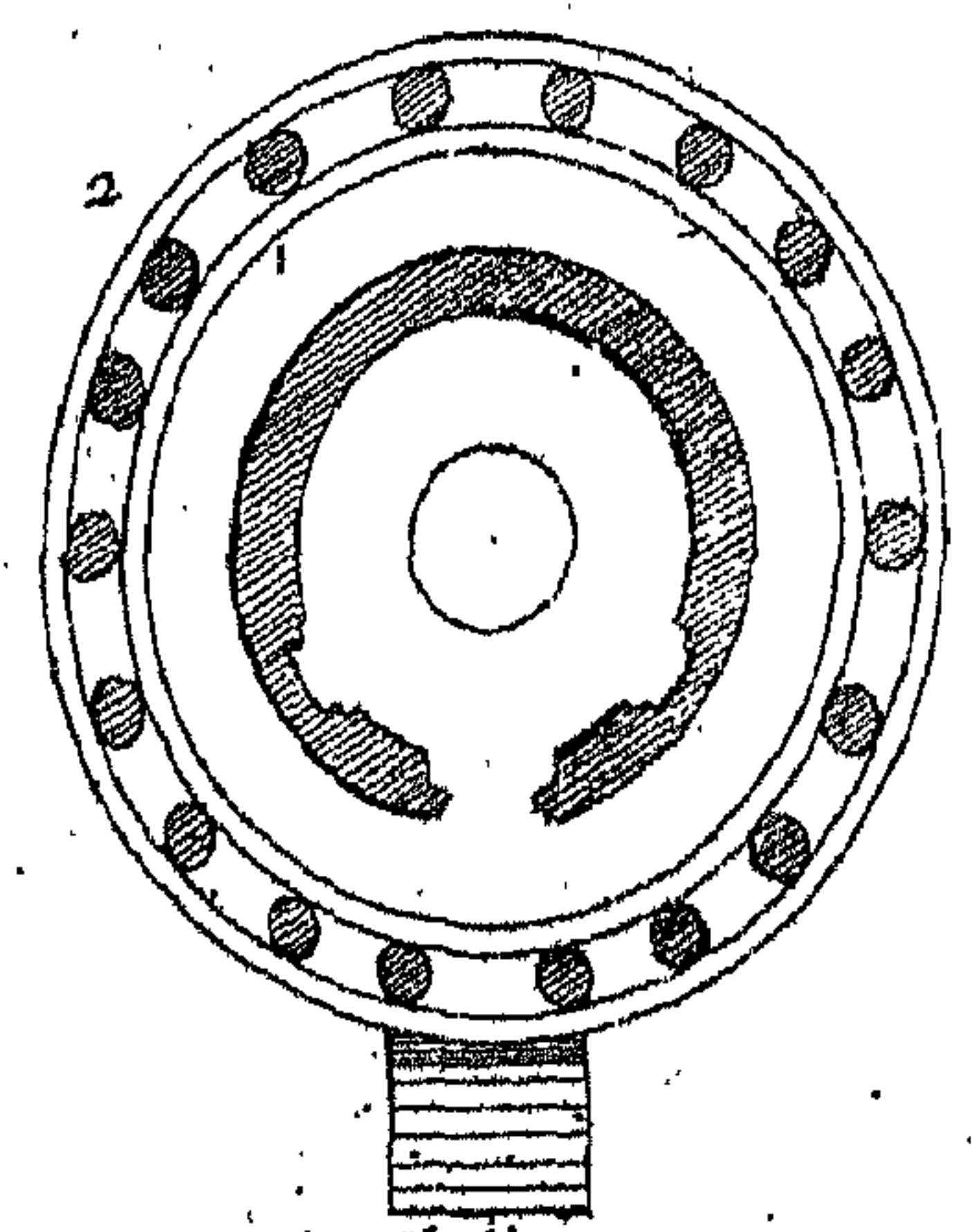
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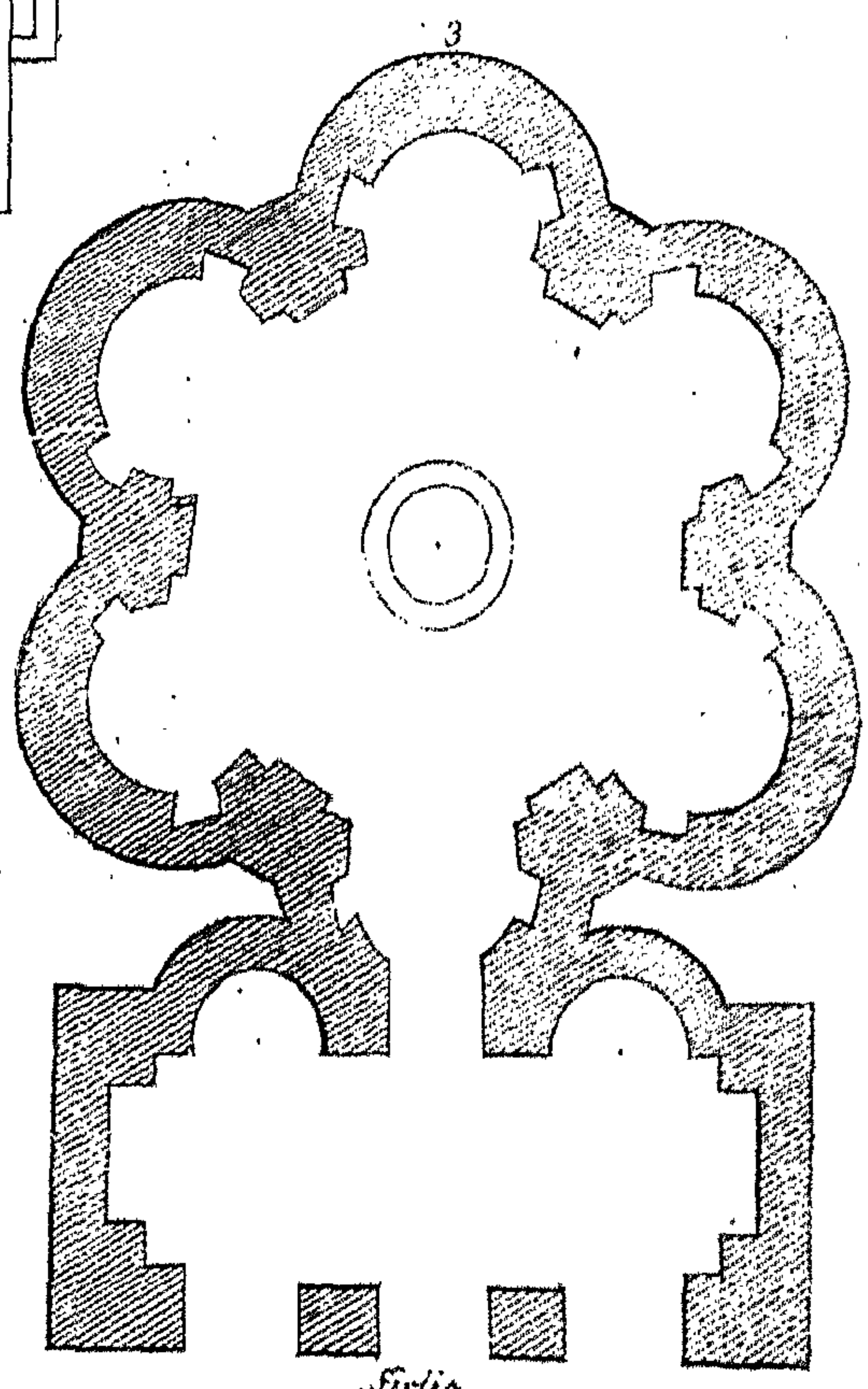
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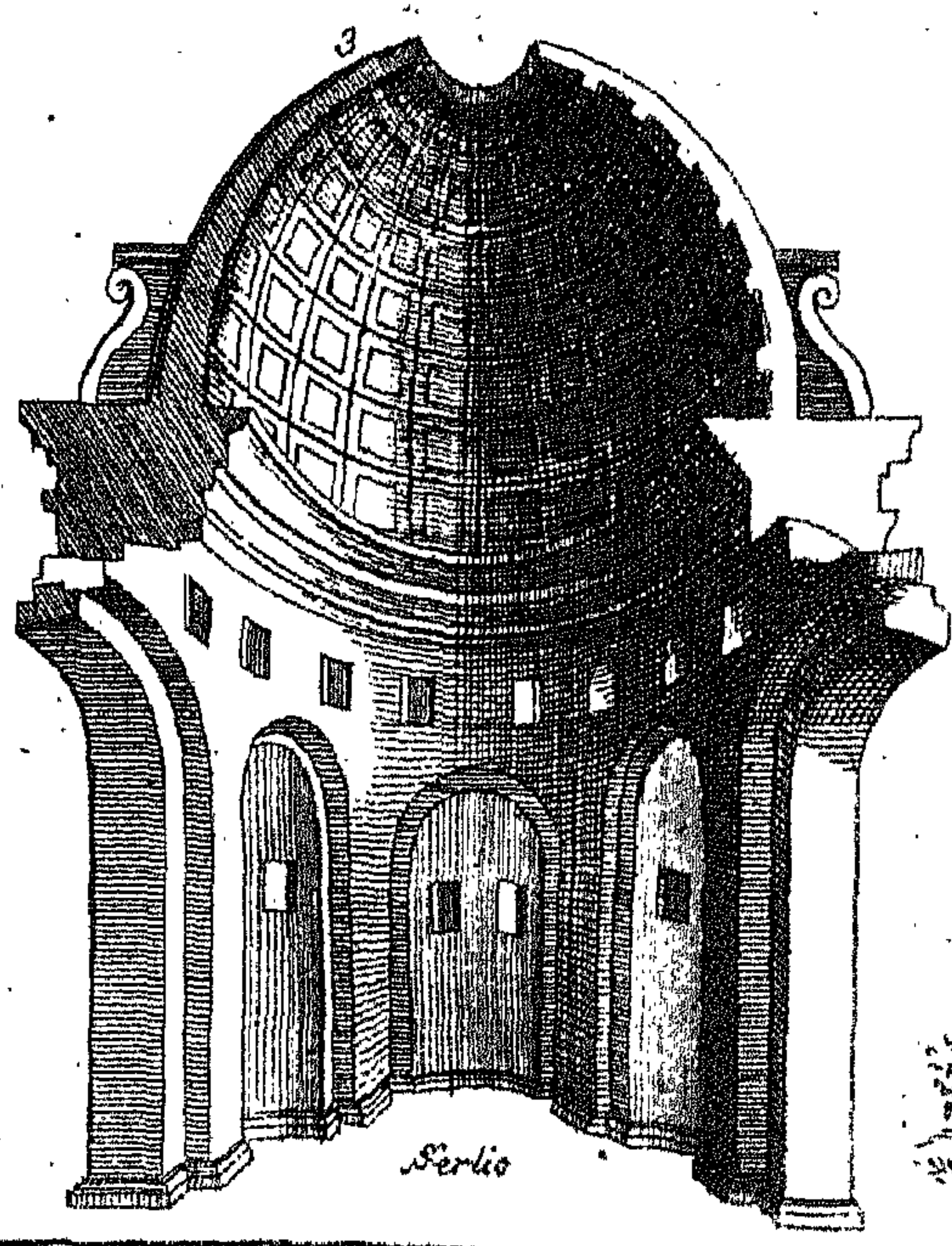
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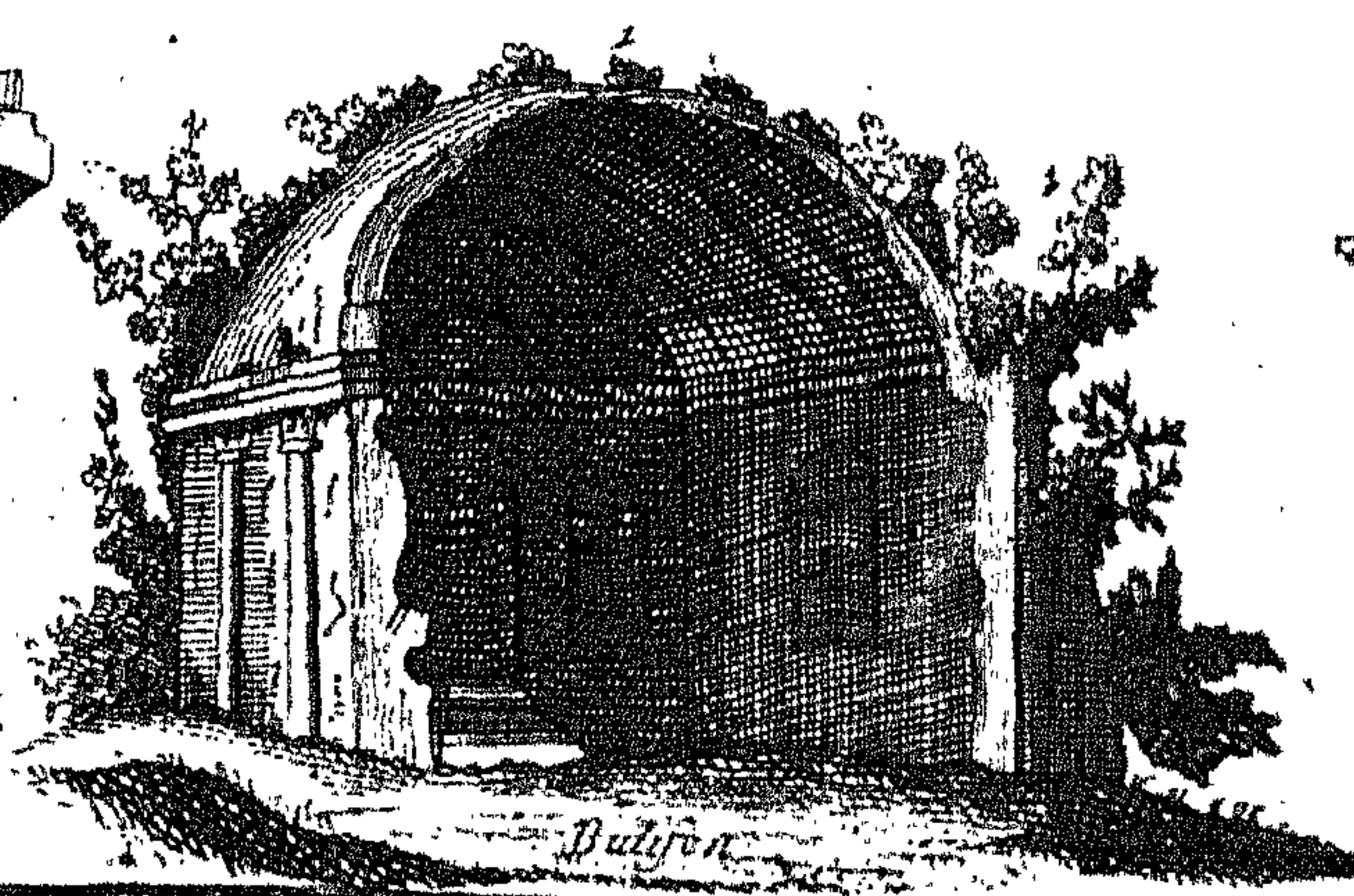
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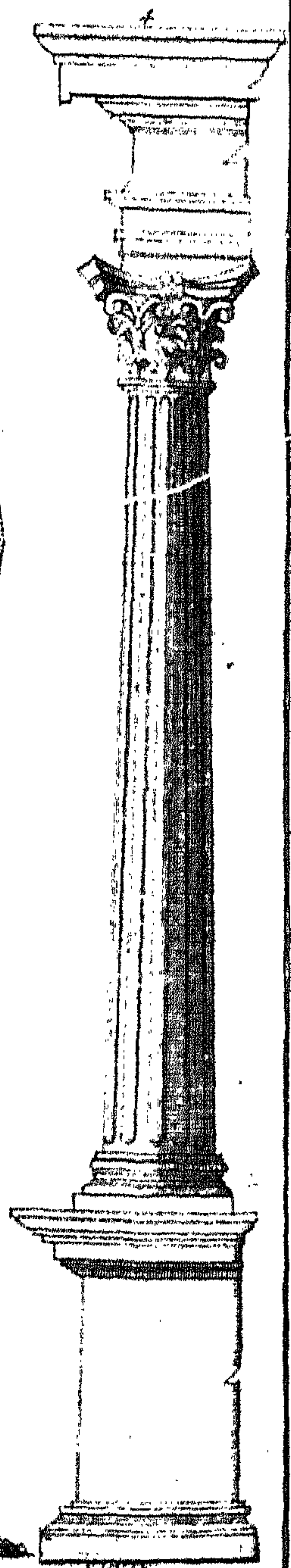
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these two, yet several more might be built in the following Ages. But since it is certain that the Temple of *Julius Cæsar* was by the Lake *Curtius*, where also these three Columns are, as the Gentlemen of the other Opinion must confess, this Argument from the Intercolumns will have its weight. We find in *Tacitus*, that when *Galba* was killed by the Lake *Curtius*, *Titus Junius*, who was by his Side, fled for *Asylum* to the Temple of *Julius Cæsar*. And that Epithet *Ovid* gives *Julius Cæsar's* Temple, *Ædes excelsa*, agrees perfectly well with these. For not only the Columns are very high, but also the Architrave and Frize; and what is particular in this Building, the Cornish equal to them both in height. We give the Figure of these three Columns, such as they are now.

III. The next is the Plan of a Temple near *Rome*, of a very extraordinary Form. *Serlio* hath drawn the Plan of this Temple, and of a Chappel in one End of it of an irregular Shape. He hath also given us a Section of the Temple and Chappel, which we shall publish upon the Authority of this famous Architect.

Another Temple taken from a Reverse of a Medal of *Augustus*, and thought to be a Temple of *Concord* by Antiquaries, is very much adorned with Statues in the Front. The Temple with eight Columns, taken from a Medal, is that of *Moneta*; the little Temple that follows, is that of *Faith*.

The next Temple, the Plan of which was made by *Serlio*, and the Section of it drawn by him, was without *Rome*. It was an oblong Square, and had Niches in its Sides. The Ruins in the next Plate are the Remains of a Temple at *Poussol*, which the People of the Country, for I know not what Reason, call the Temple of the Giant. PLATE XI.

The same Person hath given us the Plan, Section, and Profile of a Temple at *Tivoli*, which some take to be *Vesta's*. It is round, and hath a Portico about it, supported with *Corinthian* Columns fluted, placed on a very high Base. The Portico is of that kind of Architecture which is called the *Systyle*. From the Columns to the Walls of the Temple is the Space of five Feet. The Plan and Section following are remarkable for their Figure. It is a *Hexagon*, so that five Chappels and the Entrance take up the six Angles. The Portico is of an extraordinary Structure.

Another Temple at *Tivoli*, which *Serlio* hath given us the Plan and Front View of, is an oblong Square; it hath a Portico of four Columns in Front. The other Sides of the Temple have Demi-columns, like the Church of *St. Mary of Egypt* at *Rome*, and the square House at *Nîmes*. We shall give the Plan and Elevation, with the Forms of the Columns and Bases, taken from *Serlio*.

C H A P. XVIII.

- I. A Description of a fine round Temple. II. A Temple near Athens. III. A Description of the Square House at *Nîmes*; proved to have been a Temple. IV. A Temple in *Vienne* in *Dauphiny*.

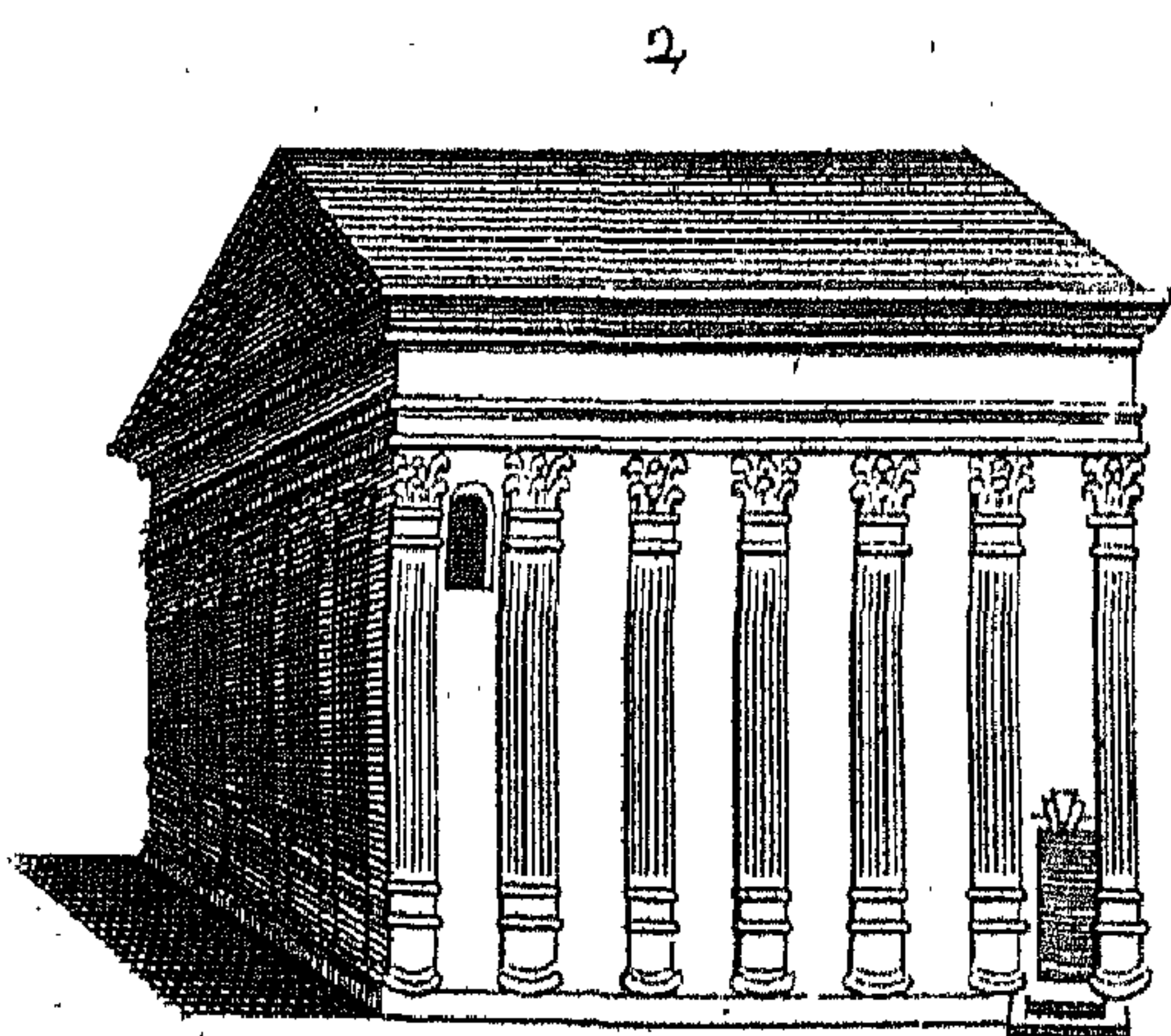
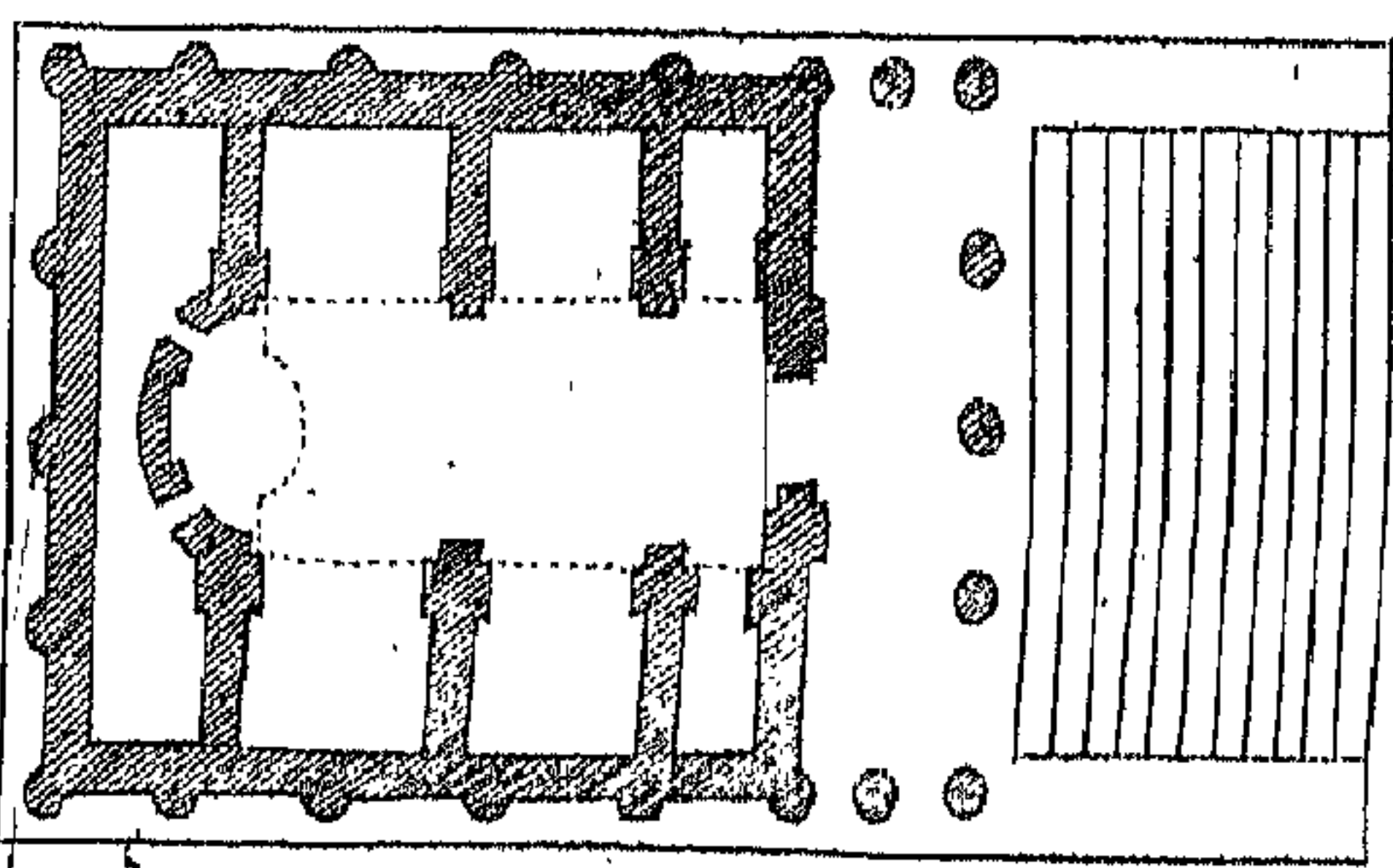
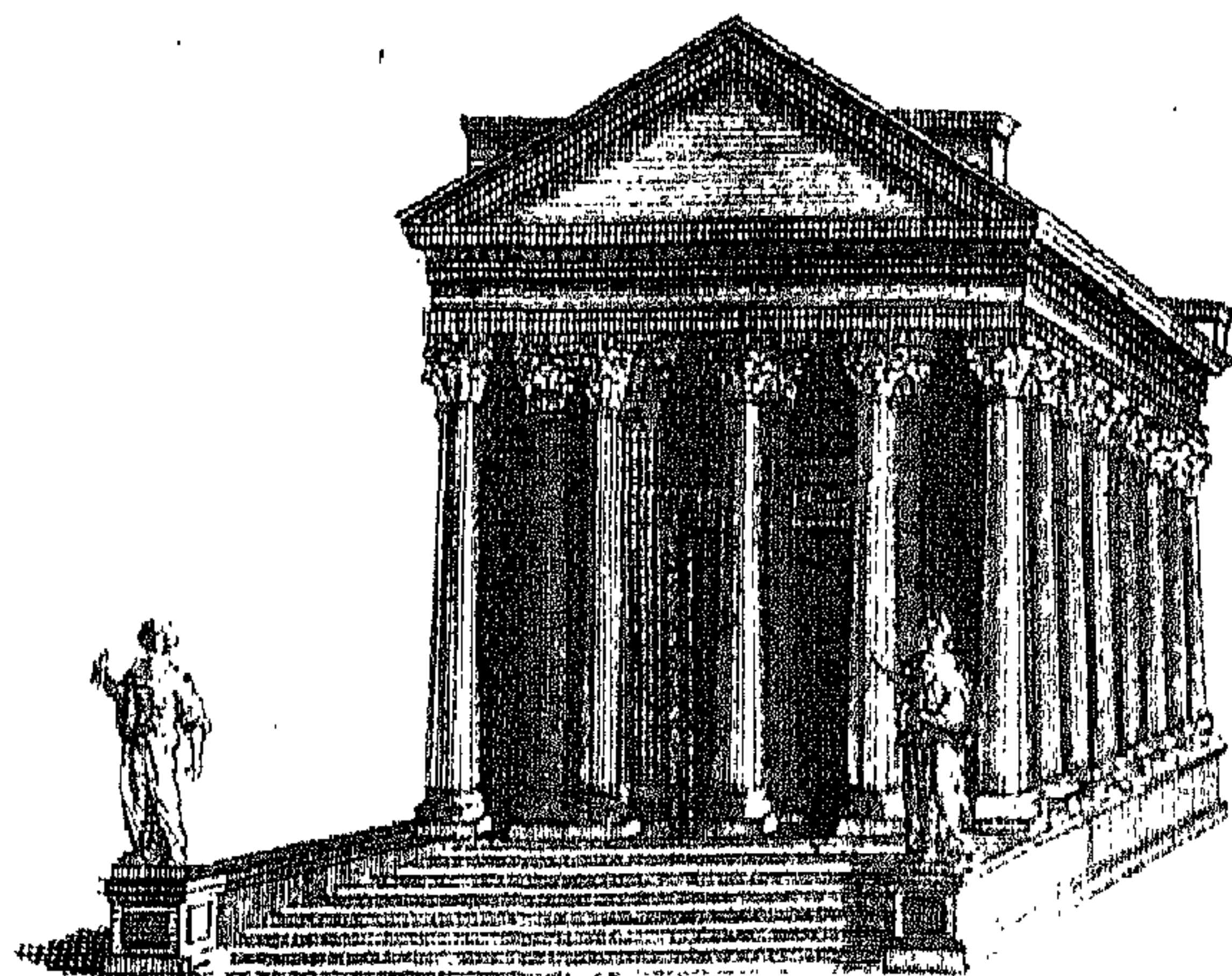
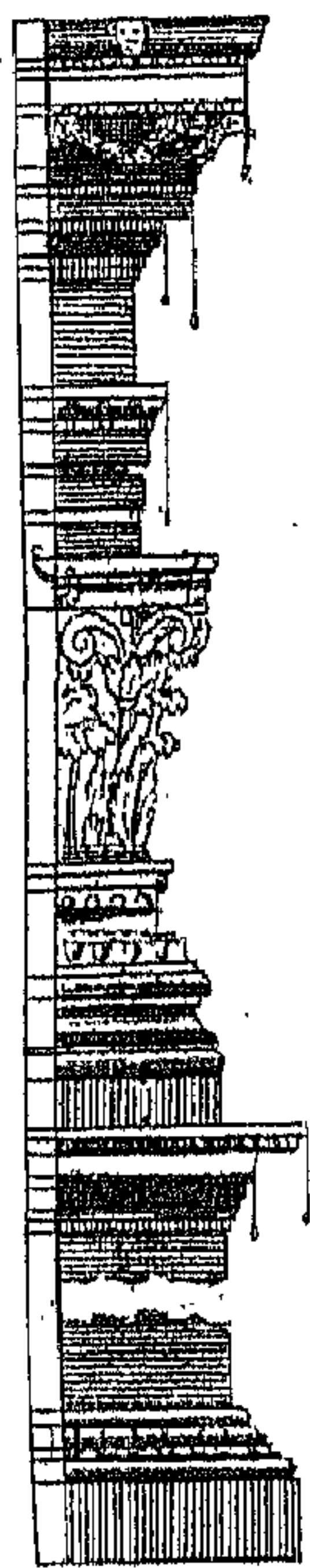
I. THE Temple, whose Figure is here given, is an elegant Piece of Building: Its Form is round, and its Arch rais'd above the Entablature like a kind of *Cupola*, which is something rare in ancient Temples. The Design was curious, and done by an eminent Hand, and communicated to me by an English Gentle- PLATE XII.

Gentleman, Mr. *Astley*.) It is surrounded with a Portico of *Corinthian* Pillars, the Base of whose Pedestals rests also upon massy Stone, of which an Ascent of twelve Steps is made to the Temple. Hence 'tis probable the whole Foundation was Solid, and extended under all the Temple in such manner as we have observ'd of the *Pantheon* at *Rome*. 'Tis this kind of Architecture that *Vitruvius* calls *Eustyles*, whose Intercolumn is two Diameters and a Quarter of the Column, and which Word imports the best and most perfect kind of Building: The Frize is compos'd of Festoons, and Heads of Bulls.

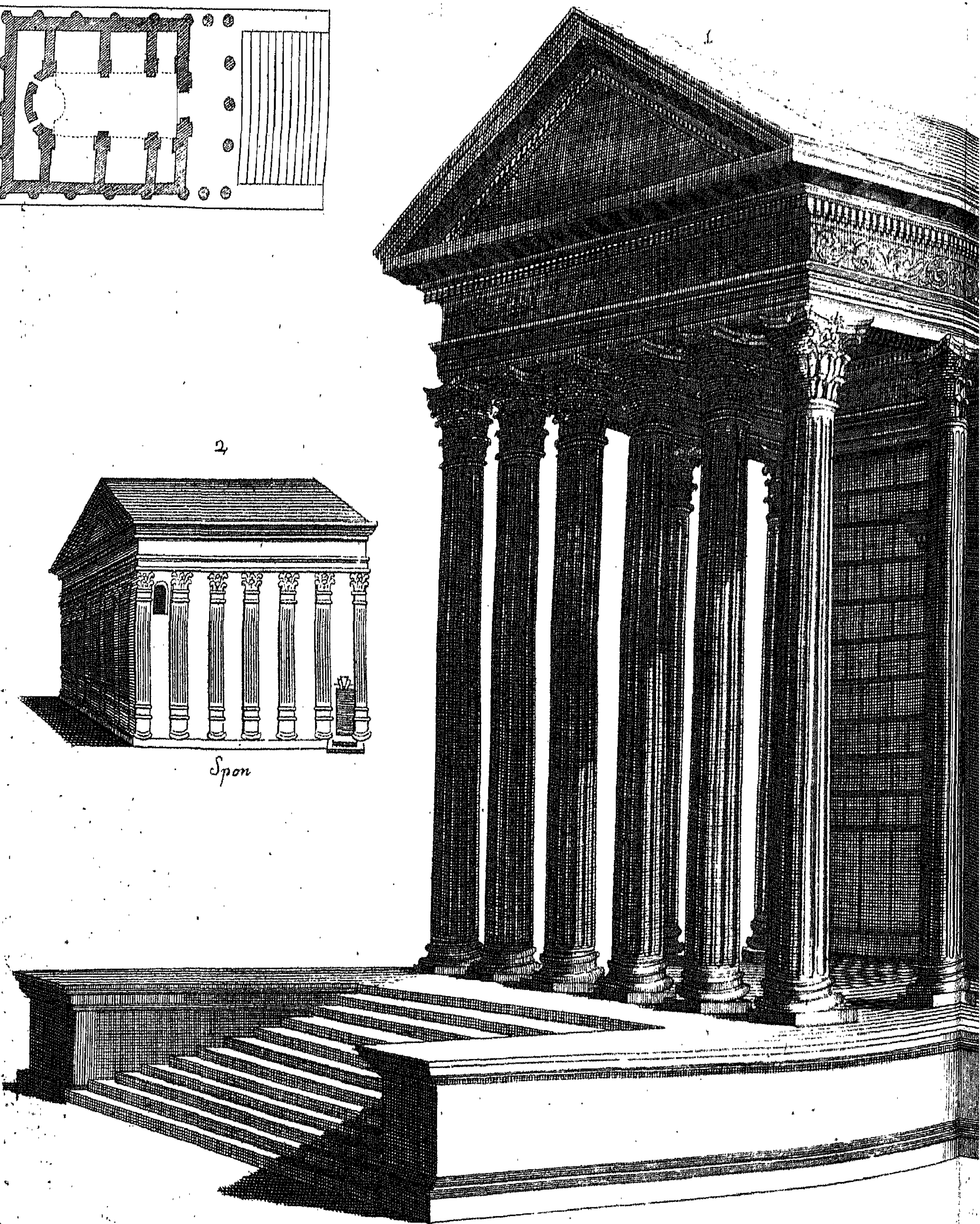
II. That there are many Temples yet remaining in *Greece*, or at least such Ruins of Temples as the Plans may be discover'd from, is without all doubt: But as this has not been yet done, and perhaps might be something difficult to do, we shall content our selves with giving such as ingenious Travellers have design'd upon the Place. And here we shall give a Temple² described by *Spon* (*Vol. 2. p. 189.*) Its Situation is at *Athens*, but without the City, and its Form an Oblong: It is all of Marble, and of that sort of Architecture call'd the *Periptere*, that is, with Wings and Porticoes on all Sides. Its Pillars are of the *Dorick* Order without Base, and supported by a Work of several Steps, that make an Ascent to it on all Sides. If we be determin'd by the Figure here given after *Spon*, the Intercolumns were not a Diameter of the Column, and consequently narrower than the *Pycnostyles*, which *Vitruvius* reckons the narrowest of all Intercolumns. The length of this Temple is a hundred *Athenian* Feet, and its Breadth forty four. 'The Battle of the *Centaur*s and *Lapithæ*, taken notice of by *Pausanias* (says *Spon*) is represented upon the Frize both of the 'Outer and Inner Frontispiece. Within the Portico, which encompasses it, and 'upon the Sides, it seems as if the Sculptor had left the little Squares imperfect, 'where the principal Actions of *Theseus* shou'd have been describ'd (as *Pausanias* 'remarks.) One of 'em indeed is represented, *viz.* his throwing the Robber 'Sciron headlong into the Sea.' *Spon* is of opinion this Temple was built after the Battel of *Marathon*, and founds it upon the Words of *Pausanias*, and the Marks observ'd in the Sculpture.

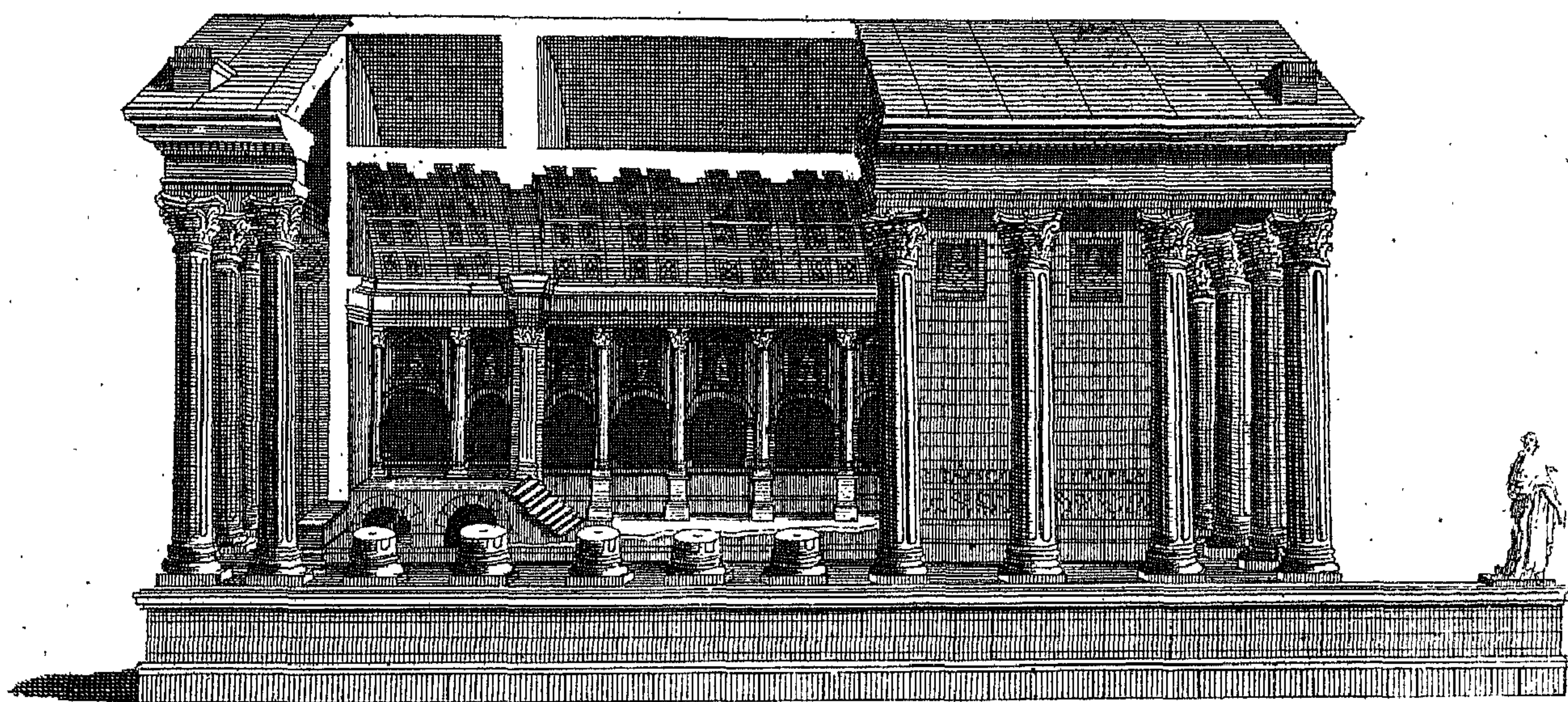
PLATE XIII. I. III. We must not here forget the four-square House at *Nîmes*,¹ which without doubt was a Temple, tho' we know not to whom it was dedicated. The Tradition of the Country is, that *Hadrian* built it in honour of *Plotina*, *Trajan's* Wife, which Tradition seems to be founded upon what *Spartian* has said, *viz.* That *Hadrian* built a *Basilique*, or great Church at *Nîmes*, of curious Workmanship, in honour of *Plotina*: But we shall shew, in the third Volume of this Work, in the Chapter of these *Basiliques*, that they were not of the same Form with this Building at *Nîmes*. *Spon* gives us the Opinion of *Polido*, *Albenas*, and *Deiron*, which is that this Building was a Capirol, that it was call'd by this Name in certain Instruments or Deeds four or five hundred Years old, but that it was the Tradition of his time, that for three or four hundred Years past, it was made use of for a Town-hall, where the Consuls of *Nîmes* were wont to assemble: Nor does *Spon* himself deny that in the middle and lower Ages it was used for this Purpose, after the Extirpation of *Paganism*; but then he contends that it has the Form of a Temple, and that it certainly was one: And of this Opinion I also am, and find it to be the common Opinion at this Day. *Spon* however seems to be mistaken in asserting that there was no other Capitol in the World, besides that at *Rome*: For 'tis certain, there was one at *Tholouse*, and that from thence it comes that they, who in other Cities were call'd *Ædiles*, had there the Name of *Capitolii*, and retain it to this Day.

The Frontispiece of this Temple has six Columns, besides two on each side to support the Portico, to which there is an Ascent of many Steps. The Columns are

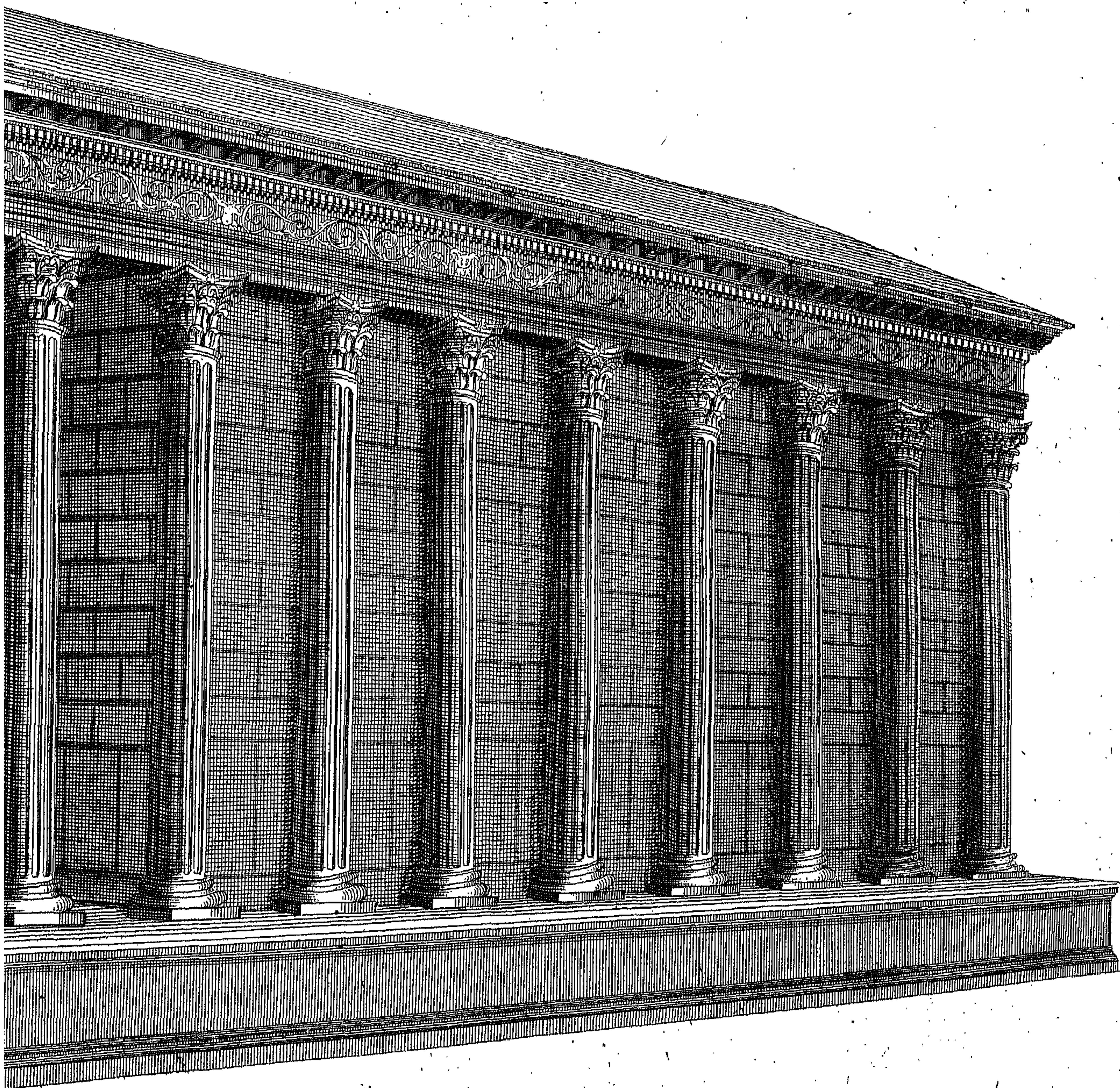


Spon





Marion



are fluted, and of the *Corinthian* Order: The Chapiters and Frize very curious and elegant, so that the whole seems to be a Model of the best Architecture. The Intercolumns are of that kind call'd the *Systyle*, that is the Space is two Diameters of a Column, if we may depend upon the Plan, which methinks we may, it being taken by skilful Men upon the Place. Besides these Columns of the Portico, there are others all round the Temple, that project or jut-out, as several other Temples have, which have been already taken notice of. There was formerly an Inscription upon the Frontispiece of the Temple, some Traces of which they say remain yet. This Temple is in length seventy four Foot, and in breadth forty one and six Inches, and at this Day is a Church of the *Augustins*.

IV. The Church of our Lady of Life, ² at *Vienne* in *Dauphiny*, was also an ² ancient Temple, and by the common People there believ'd to have been the *Prætorium* of *Pilate*. It was supported by Pilasters of the *Corinthian* Order. *Spon* assures us that the Walls from one Pilaster to another are modern, and that the Temple was anciently open on all Sides to the Light, without any thing to fill up the Spaces between the Pilasters.

C H A P. XIX.

I. *A Description of the Temple of Balbec, or ancient Heliopolis.* II. *Another magnificent Temple.*

I. **T**HE magnificent Temple at *Balbec*, suppos'd to be the ancient *Heliopolis* in *Syria*, is yet remaining, as those who have travell'd thither assure us: The Plan, the Profil, and inner Prospect of it, were engrav'd at *Paris*. It is a perfect *Periptere*, having Wings or Porticoes without on all Sides: 'Tis also a *Pseudodiptere*, forasmuch as the Porticoes have but one Range of Pillars, whereas the *Diptere* has two. The Form of it is oblong, and its Length equal to twice the Breadth, if the Ascent of thirty Steps is taken in. According to the printed Scale, its Length with the Steps is two hundred Feet, and its Breadth with the Porticoes one hundred. The Frontispiece has eight *Corinthian* Columns fluted, that support the Pediment; and of the same Order are all the other outer Columns. Besides this first Range of Pillars without, there is also another Range before the Gate, which two Ranges together constitute the Grand Portico at the Entrance: The other three Sides of the Temple have but one Range: Of these the two long Sides have fourteen Columns, reckoning those at the Angles, which are also taken in to the Number of those upon the two Fronts; so that the whole consists only of forty Columns. The Intercolumns are of that kind call'd the *Pycnostyle*, whose Space is a Diameter and half of the Column; and indeed there seems to be very little more. At the top of the Portico, upon the Wall opposite to each Intercolumn, there are large Squares or Niches, in each of which are Busto's. The Inside of the Temple answers to the Magnificence of the Outside, if it does not exceed it: For there you see four Ranges of *Corinthian* Pillars, each of which has its proper Pedestal: Two of these Ranges are disposed near the Walls, and the other two separate the great Isle or Nave from the two lesser Isles, both which together are but equal in breadth to the Nave, so that this possesses half the breadth of the Temple within. These two inner Ranges of Columns sustain both the Grand Arch and the two lesser Arches; except that

the Extremes of these two rest upon the Walls of the Temple. What is here most remarkable, is, that there are other Arches rais'd above these, which yet have only the same Support: What use these second Arches are of I own I'm ignorant. In the Wall, against each Intercolumn, there is an Arch, and upon that a large oblong Nich, in which is a Statue. We shall here give several Representations of this elegant Temple, in which are exhibited the Front and Side Prospect, two Sections and the Plan of it, in this and the next Plate.

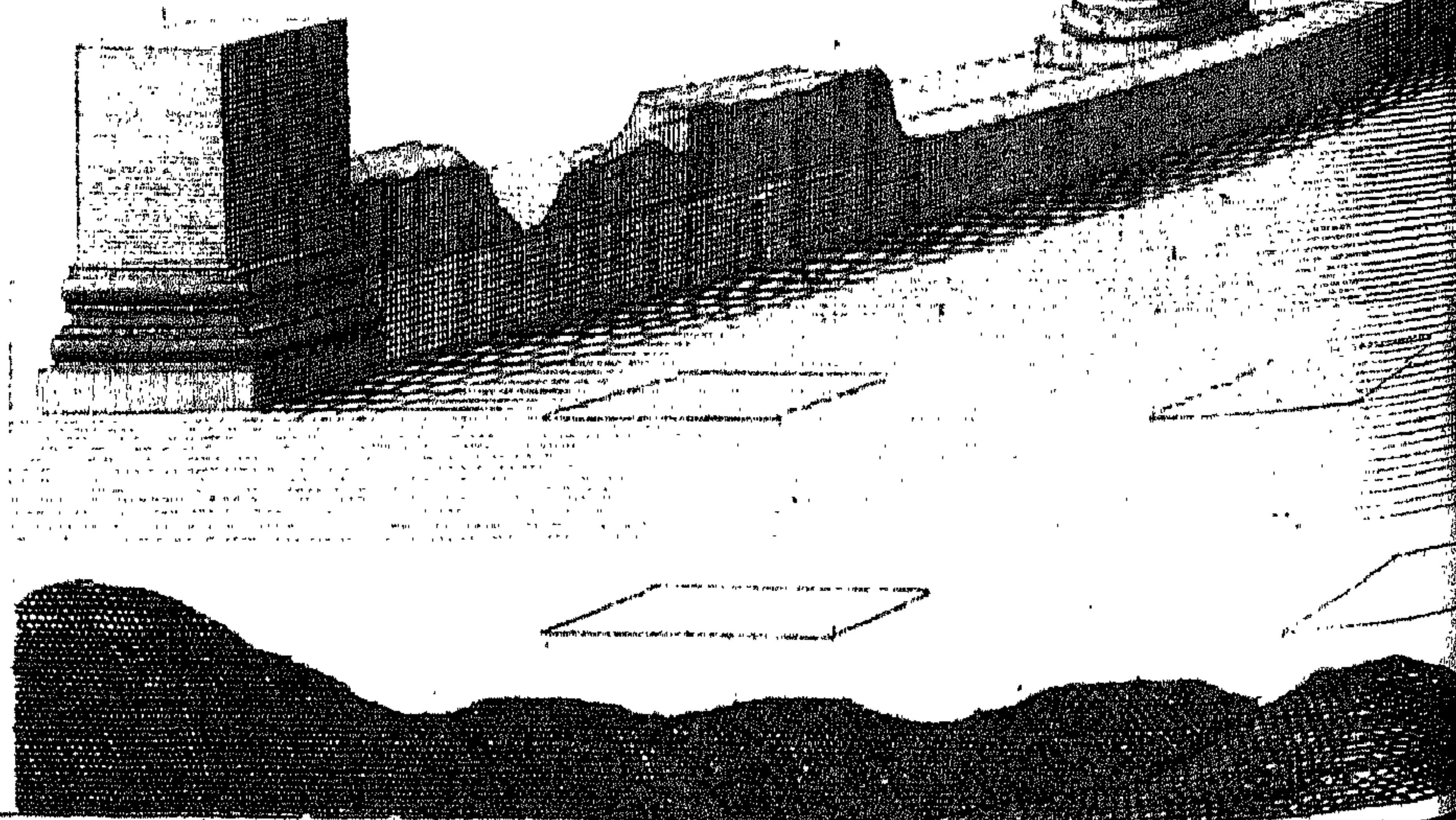
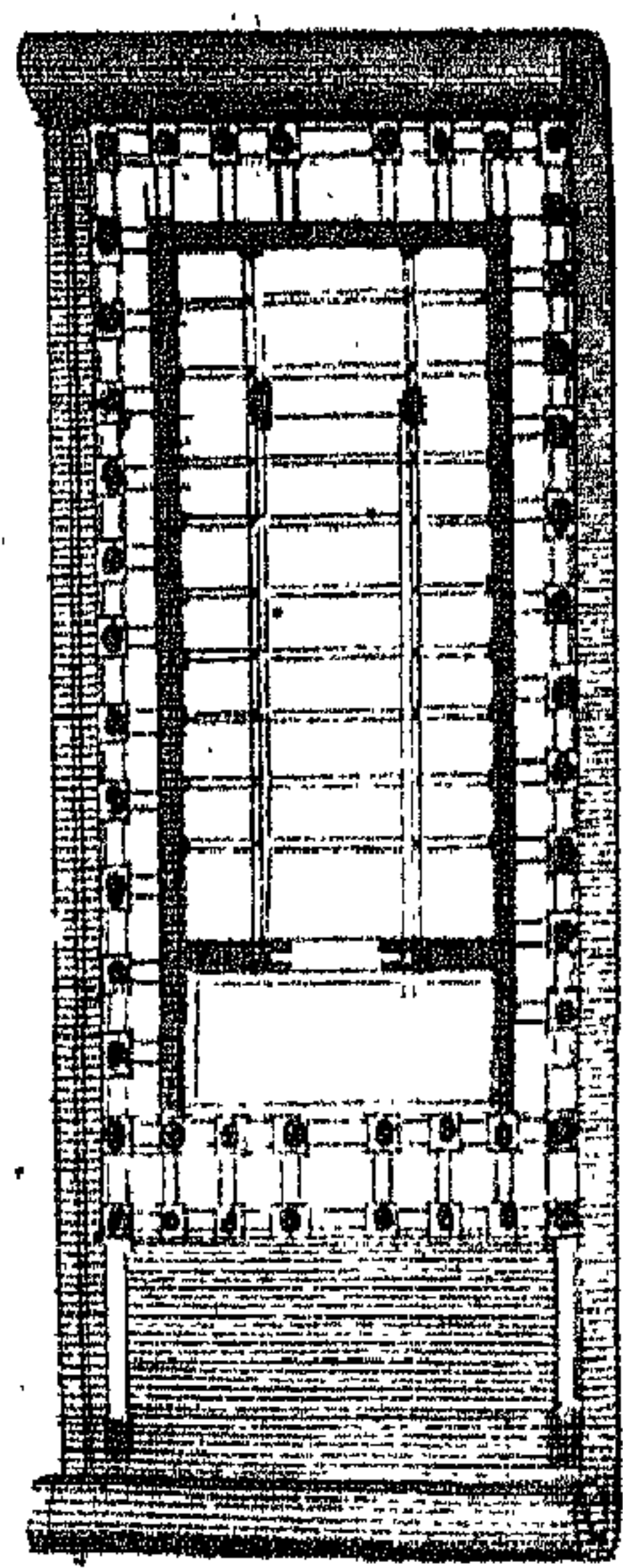
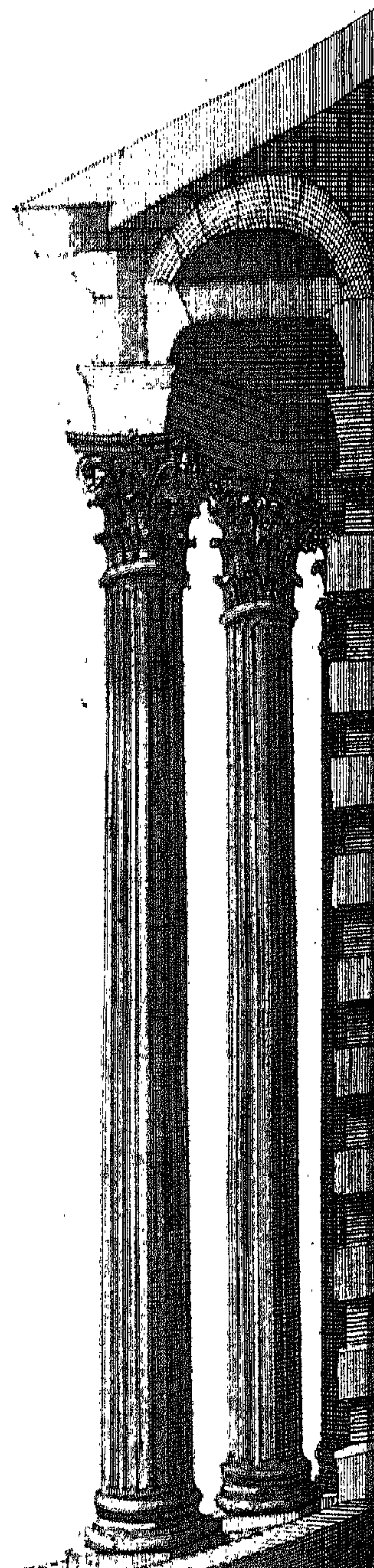
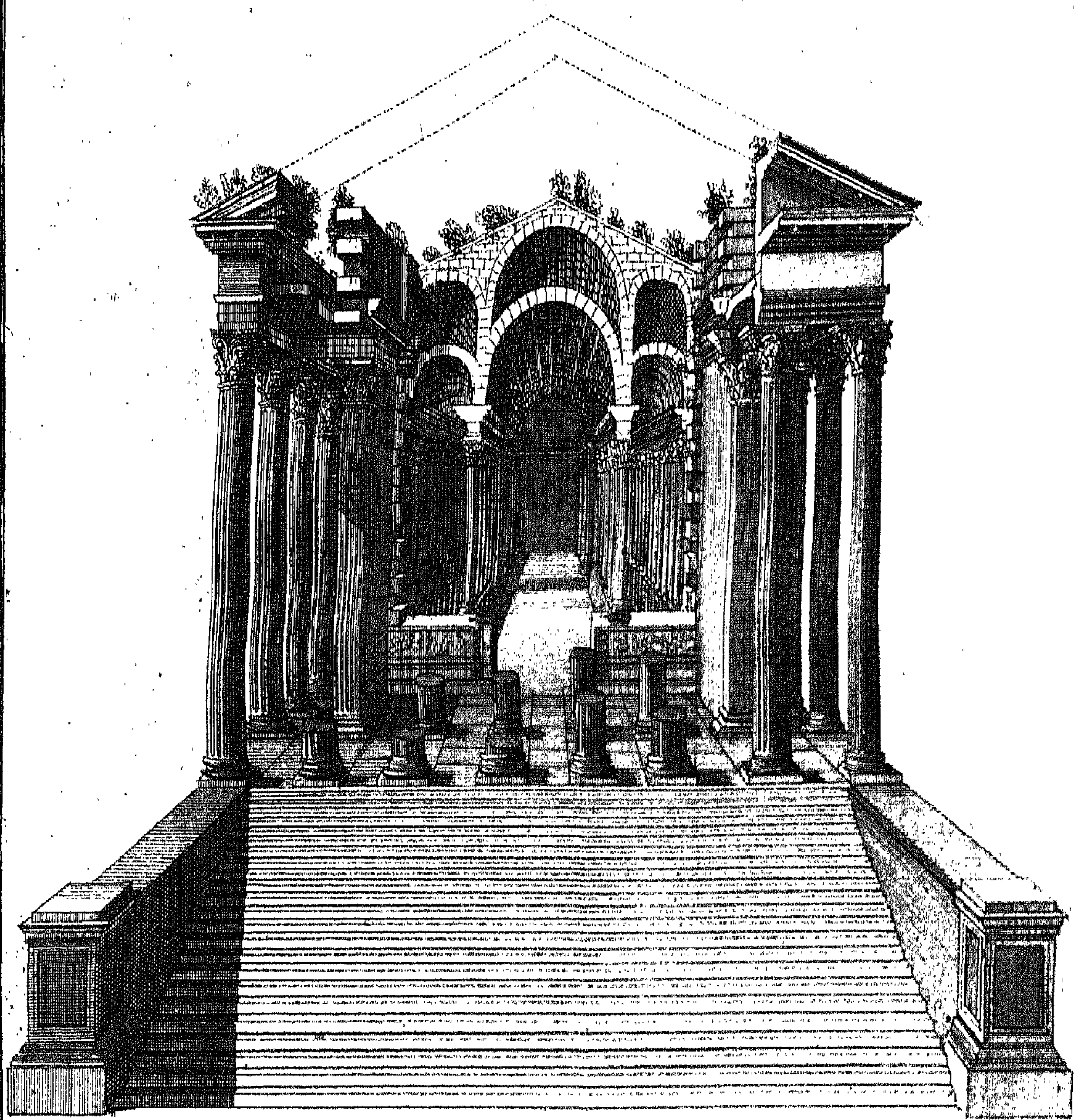
PLATE
XIV.

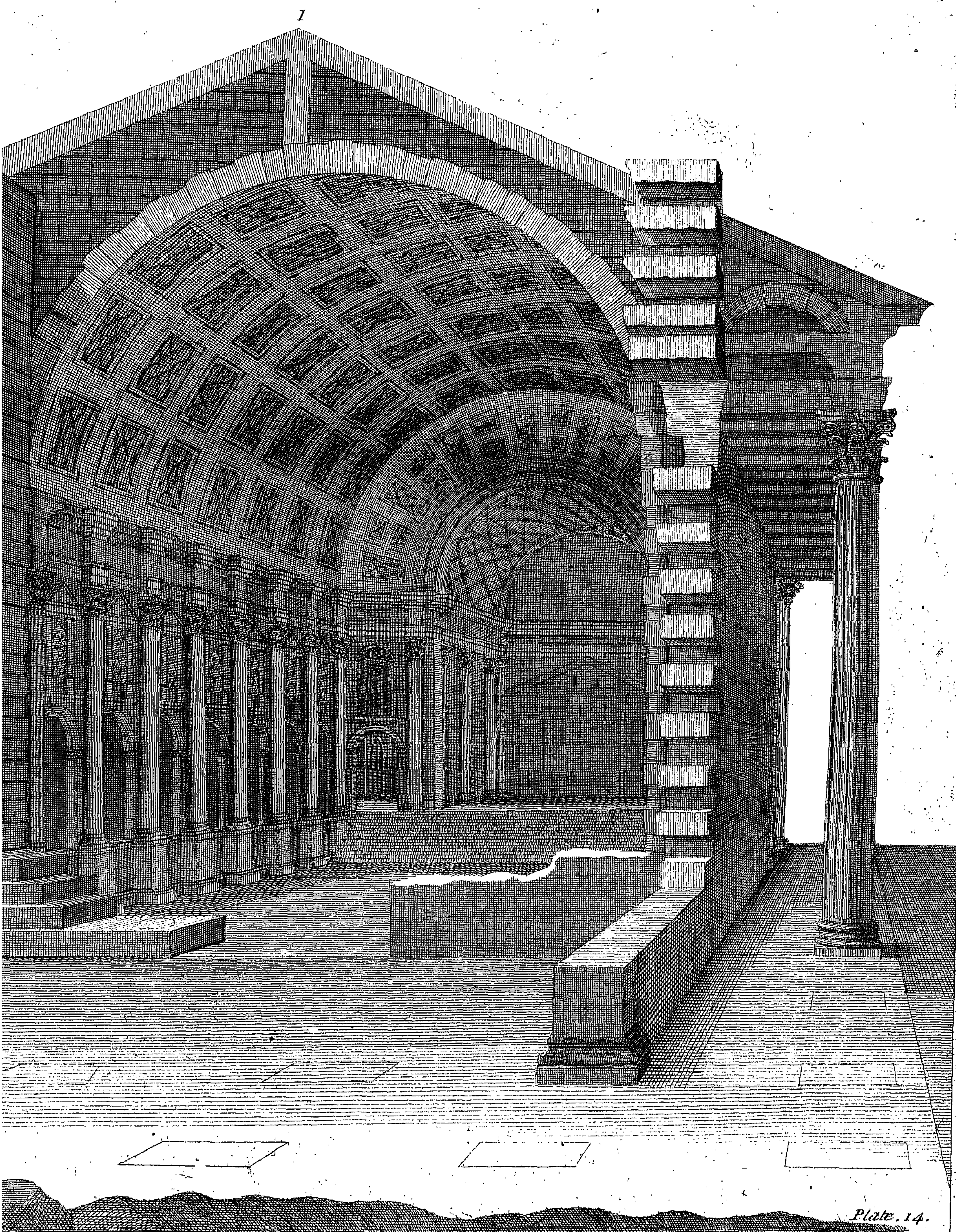
II. The Design of the following beautiful Temple was taken from the Memoirs of the late M. *des Monceaux*, Brother of the most noble Lady the Countess of *Bonneval*, who with abundance of Complaisance communicated to us whatever we desired from them; so that to them I have been obliged for many things that will occur in the course of this Work. Never sure was there a more curious, diligent and ingenious Traveller than this Gentleman; for he took the Plans of every thing, and mark'd upon them all the Dimensions, and the Names of the things they represented, together with the Places where he found them. But so unluckily it fell out, that the Paper upon which the Plan of this Temple was drawn, was so worn, or eaten at the Edges, that what he had writ upon it is entirely lost: Nor have we been able supply the Loss, and discover the Place of this Temple, from the MS. Journal of his Travels, many loose Sheets in that MS. being lost, and amongst them very probably the Description of this Temple. This magnificent Temple was of an oblong Figure, and had Wings and Porticoes without, like the *Pseudodipteres*, which we have so often taken notice of. The Columns were fluted and of the *Corinthian* Order, and above the Wings or Porticoes without there seems to have been Arches, under which at certain Distances were Stones issuing from the Wall, and resting the other Extreme upon the Chapiters of the Columns. The Inside of the Temple was not less adorn'd with Pillars, than the Outside: These rested upon their Pedestals, and between them were Arches, above which were Niches with Statues in them, which are yet to be seen. The Reader (especially if he is an Architect) will observe the rest of the Ornaments, particularly the Quadratures and Compartments of the Arches. Here also is seen the Wall that separated the *προδομῶν* from the *ἐνδοδομῶν*, or inner Temple. The Frontispiece of this Temple had eight Inner and eight Outer Columns. In time, perhaps, the Place of this Temple may be discovered. As to those Particulars in it which agree so exactly with the Temple at *Heliopolis* or *Balbec*, that at first it was doubted whether it was not the very same, done by some unaccurate Hand, they do not amount to much, seeing there are so many and so essential Differences.

CHAP. XX.

I. Temples with two or four Columns in the Front: II. With six or eight:
III. With ten or twelve.

I. BESIDES these Temples, many others occur upon Medals, and other Monuments, without any Mark of the Deity to whom they were dedicated, or so much as of the Place where they were, for the most part. These I shall here give, and distribute them according to the Number of the Columns on the Frontispiece, noting also the Place, as often as it can be discover'd. I will begin with





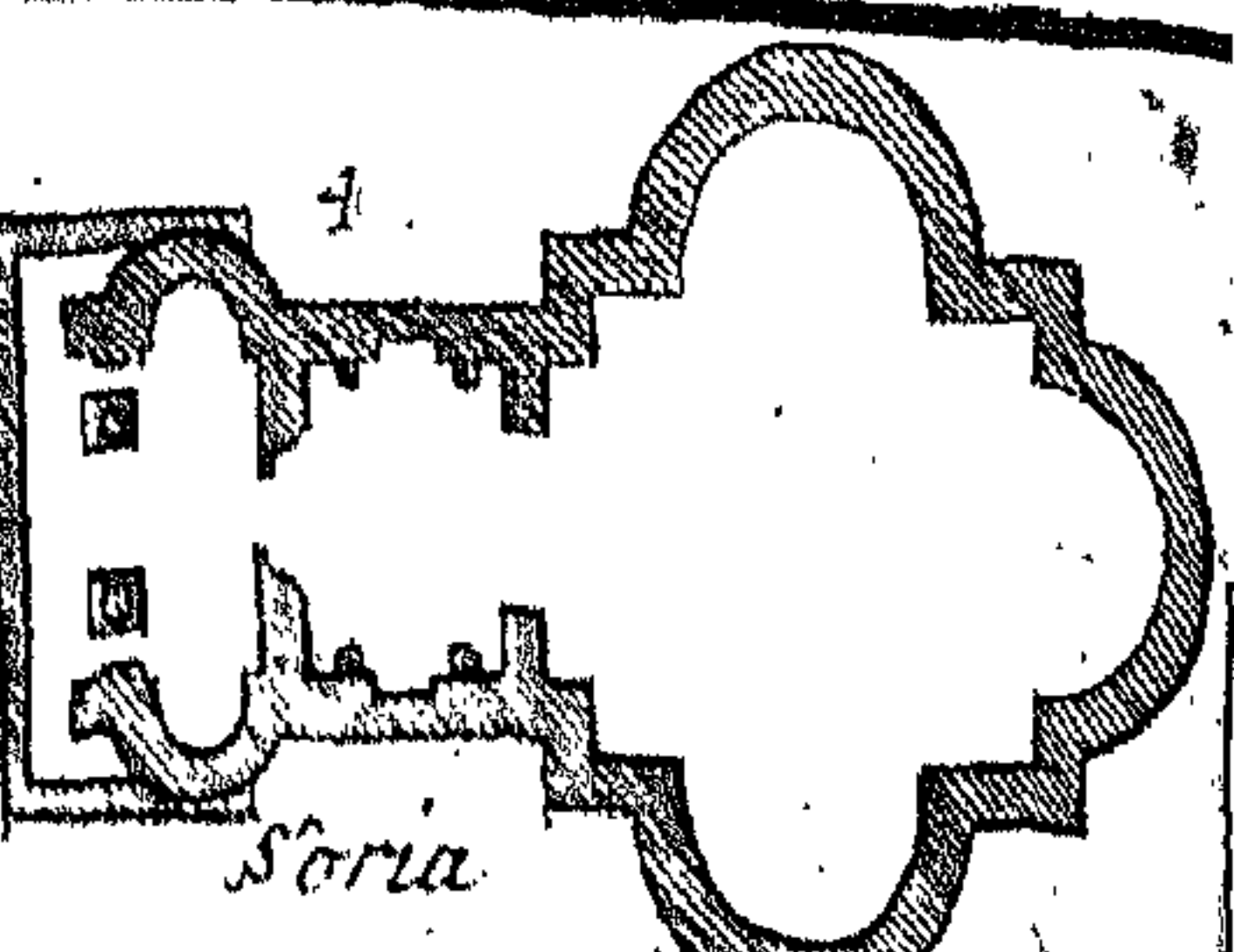
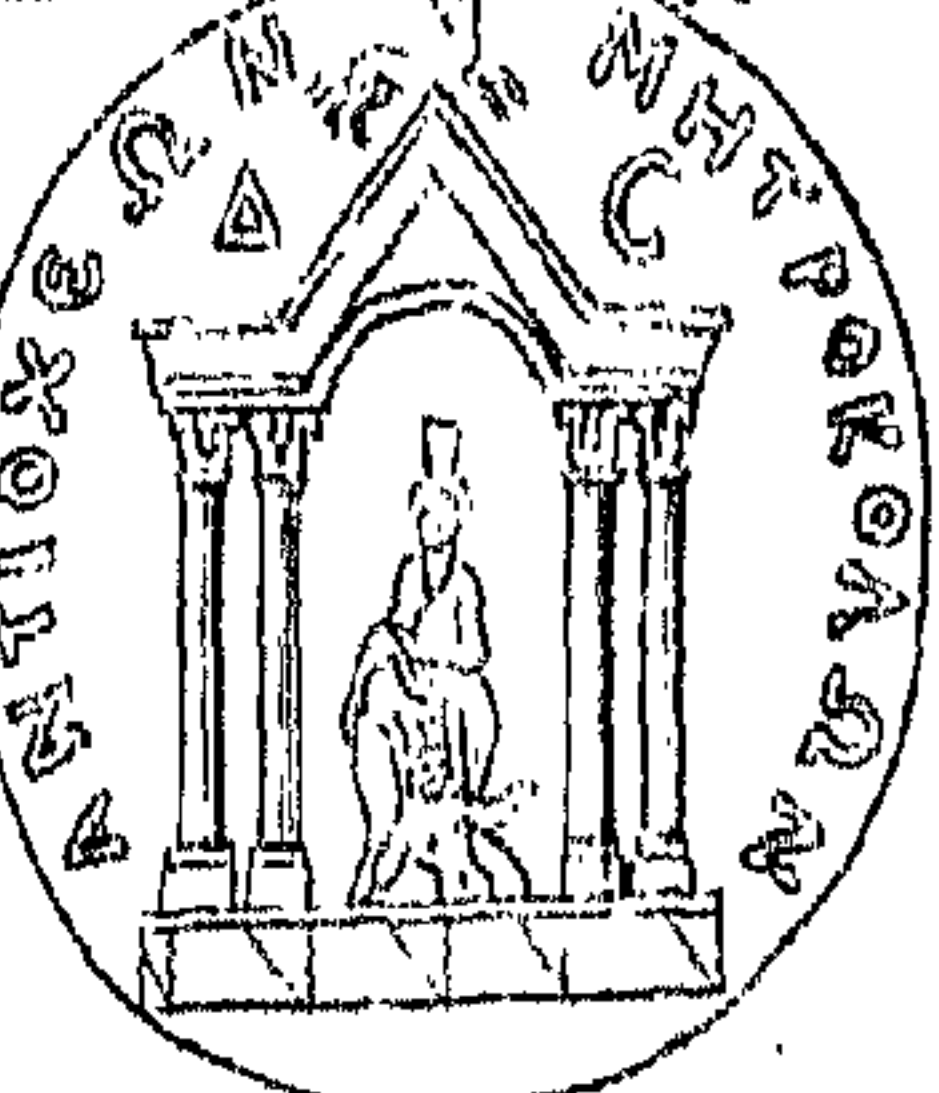
M. des Monceaux.

Plate. 14.

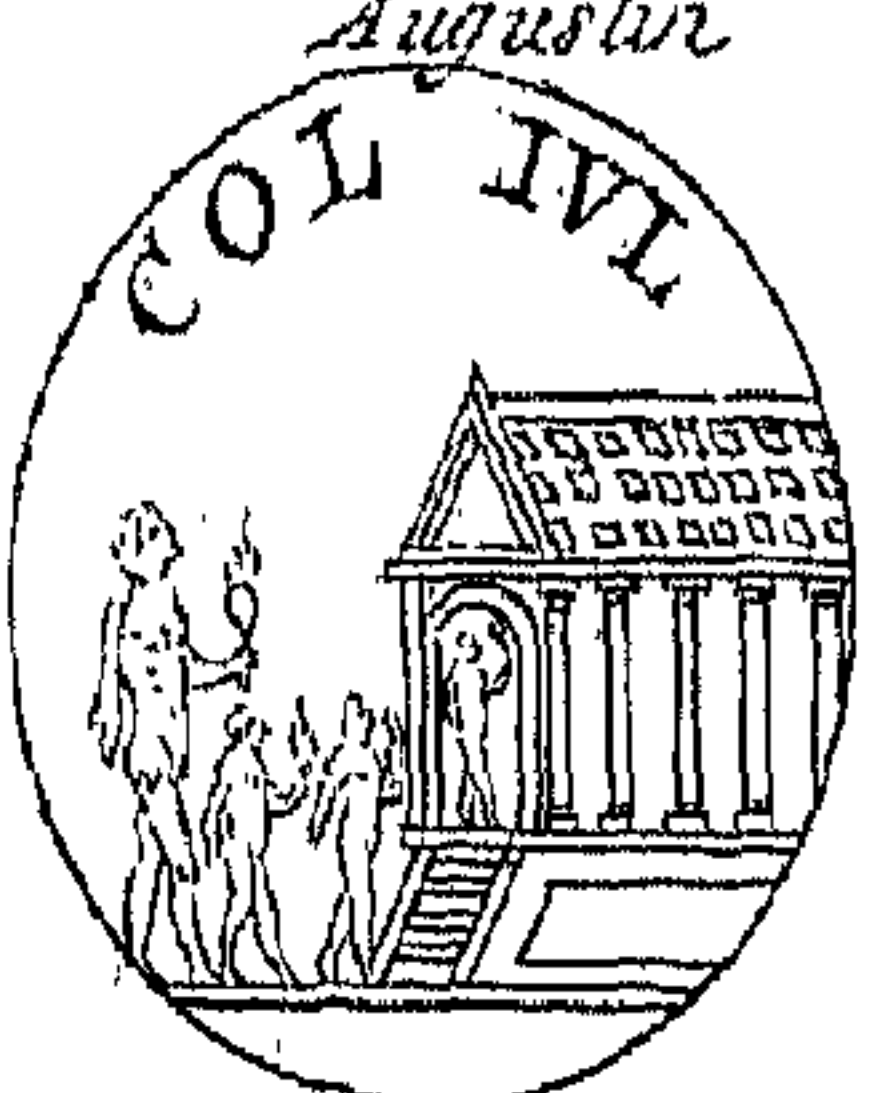
Benj. Cole sculp.



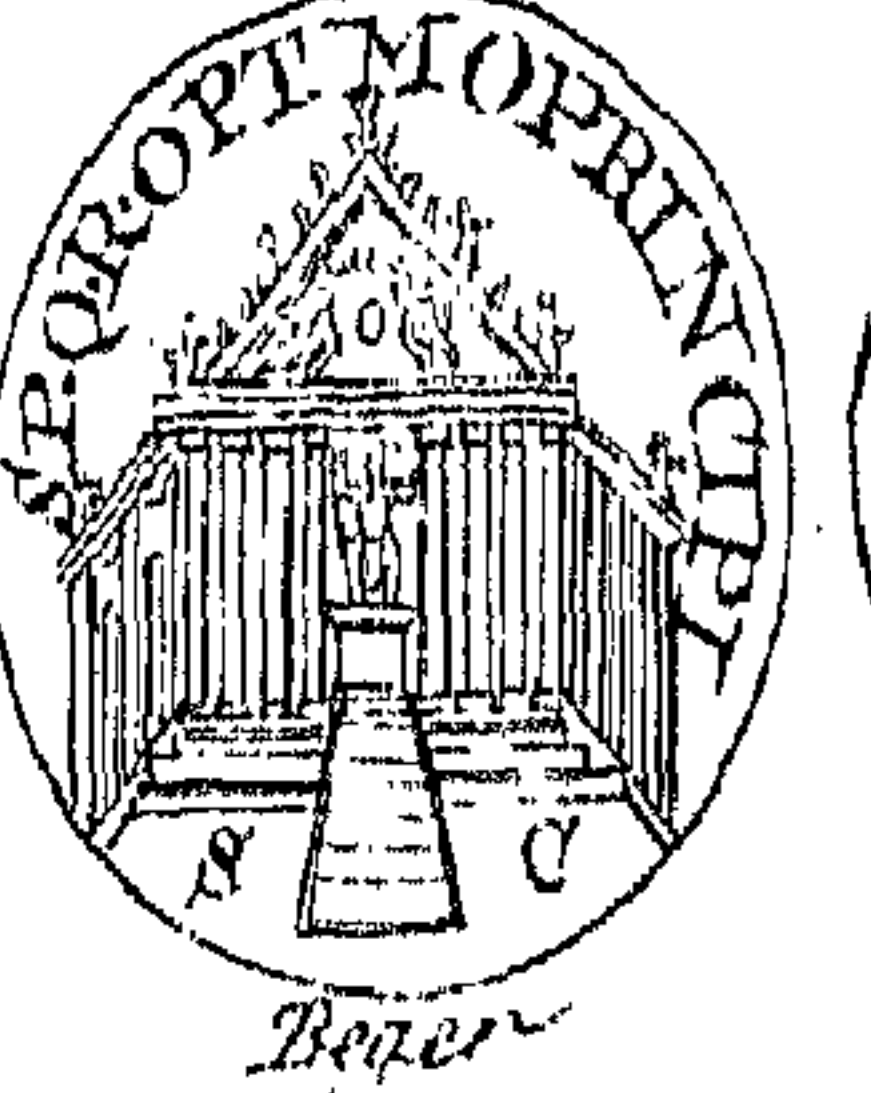
Augustus



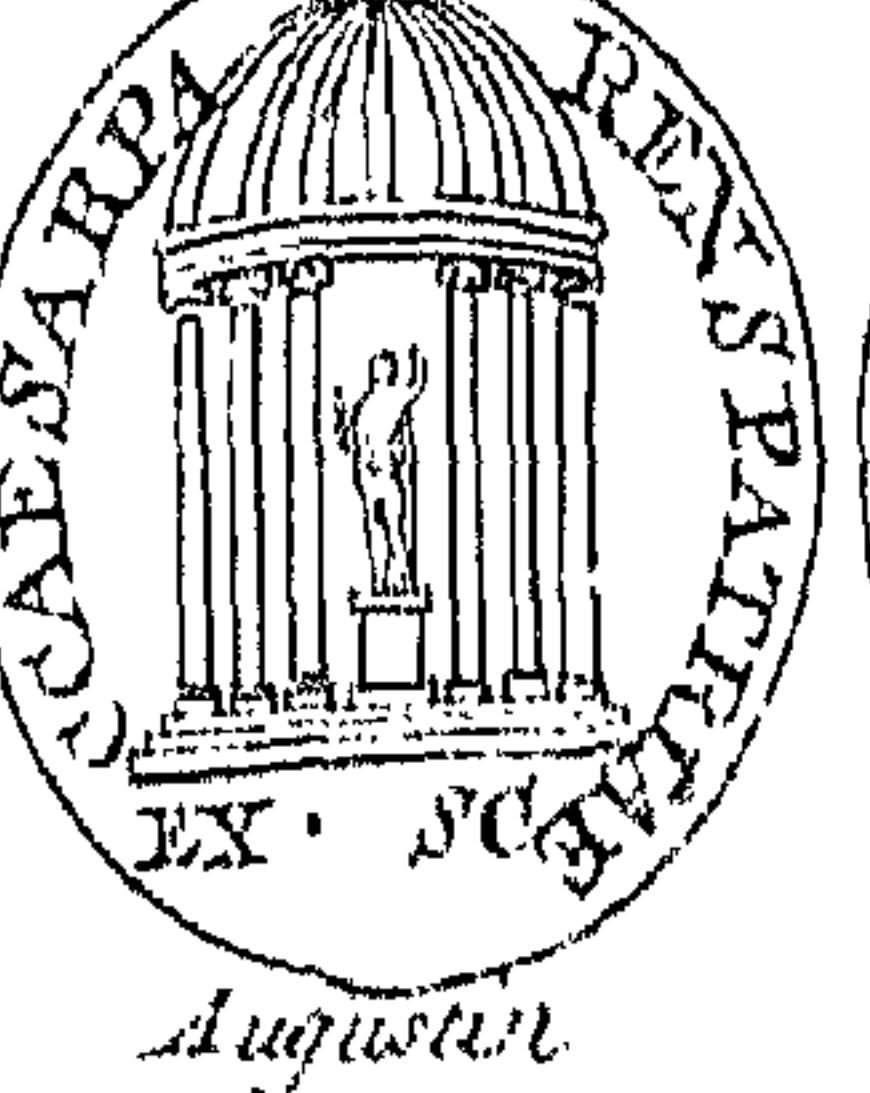
Soria



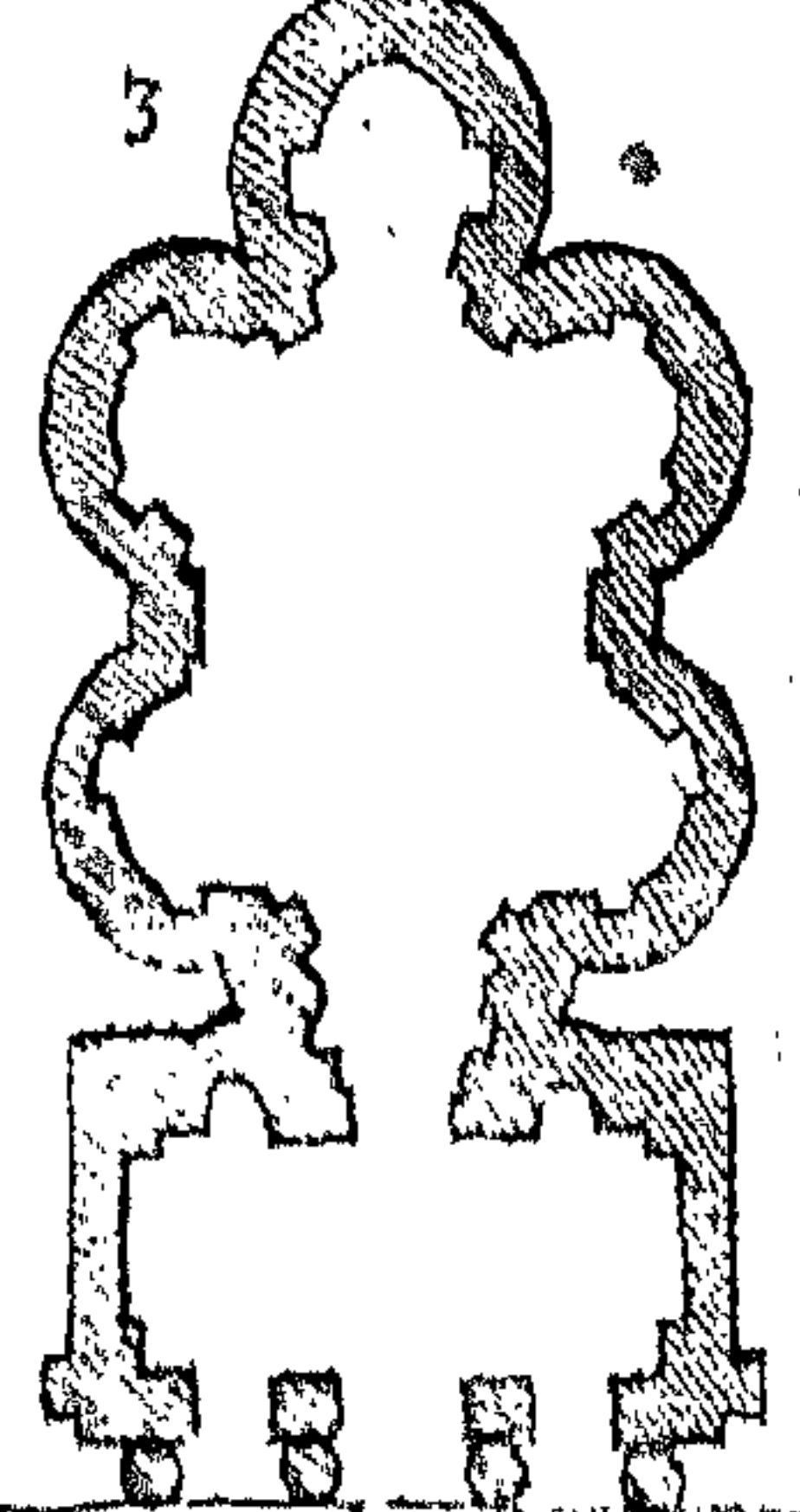
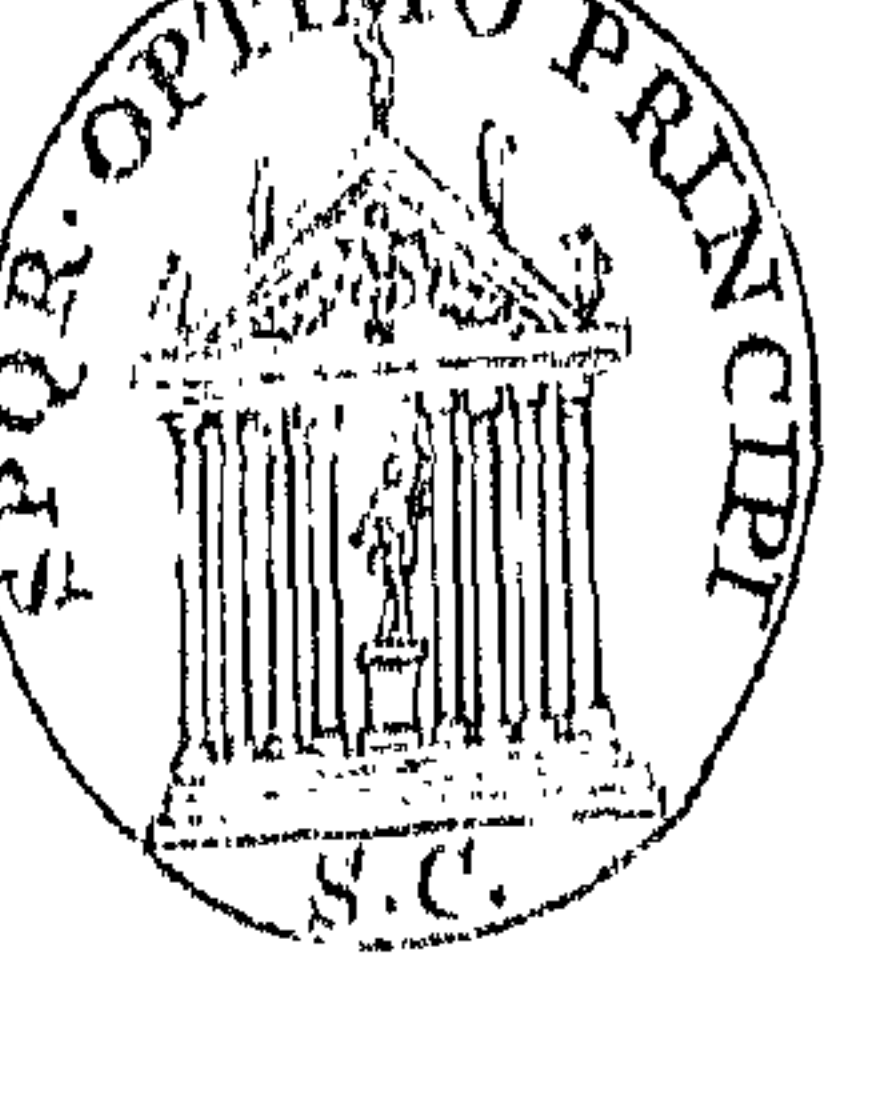
Beger



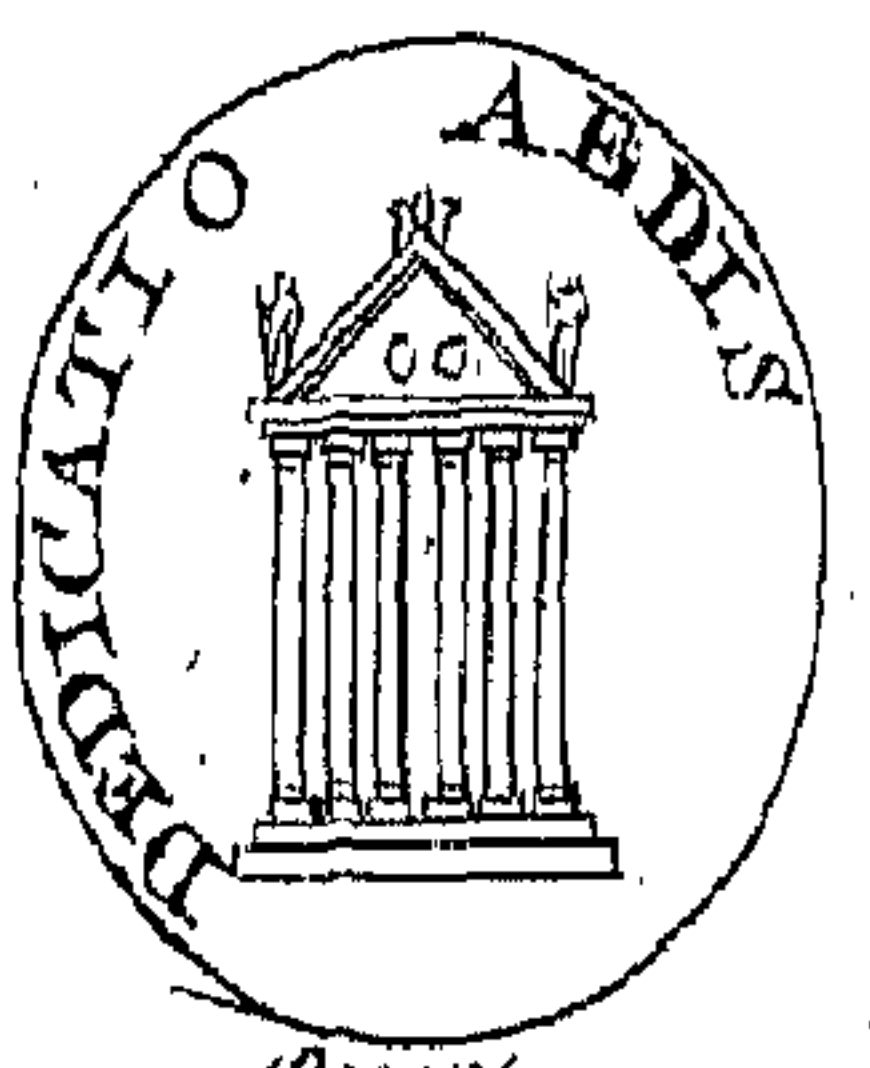
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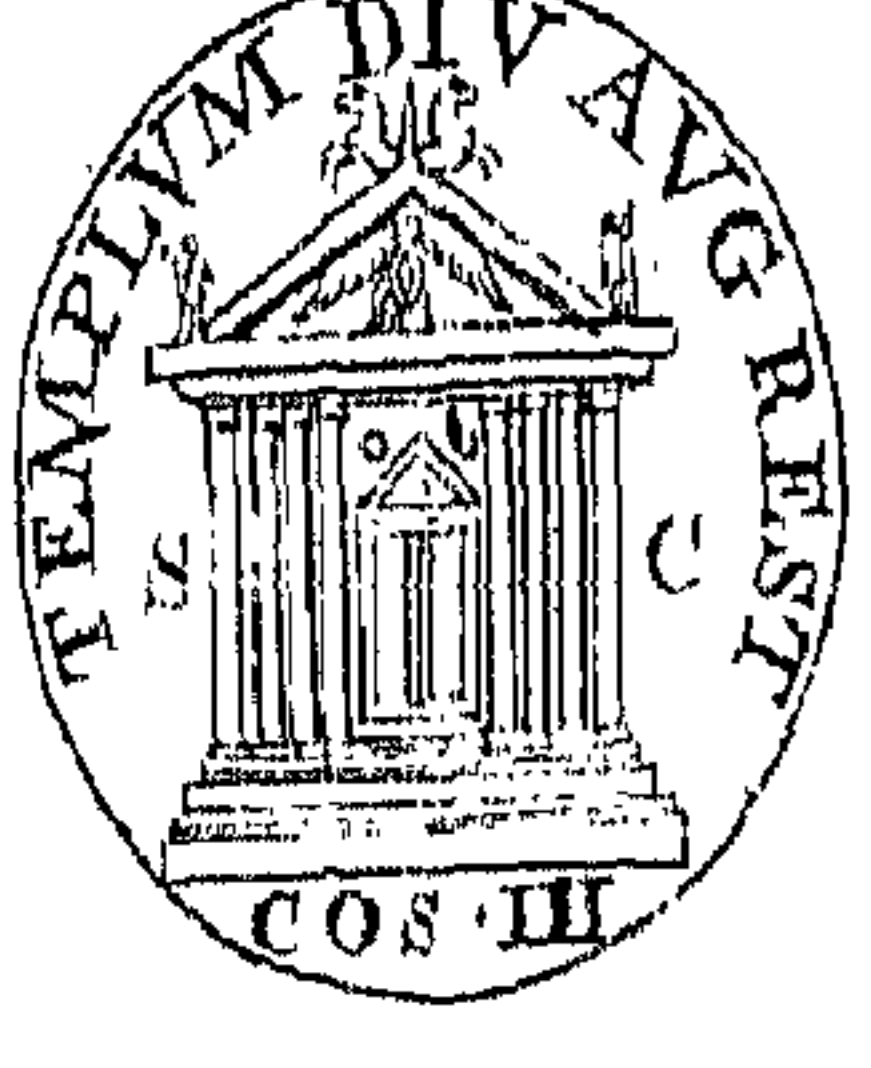
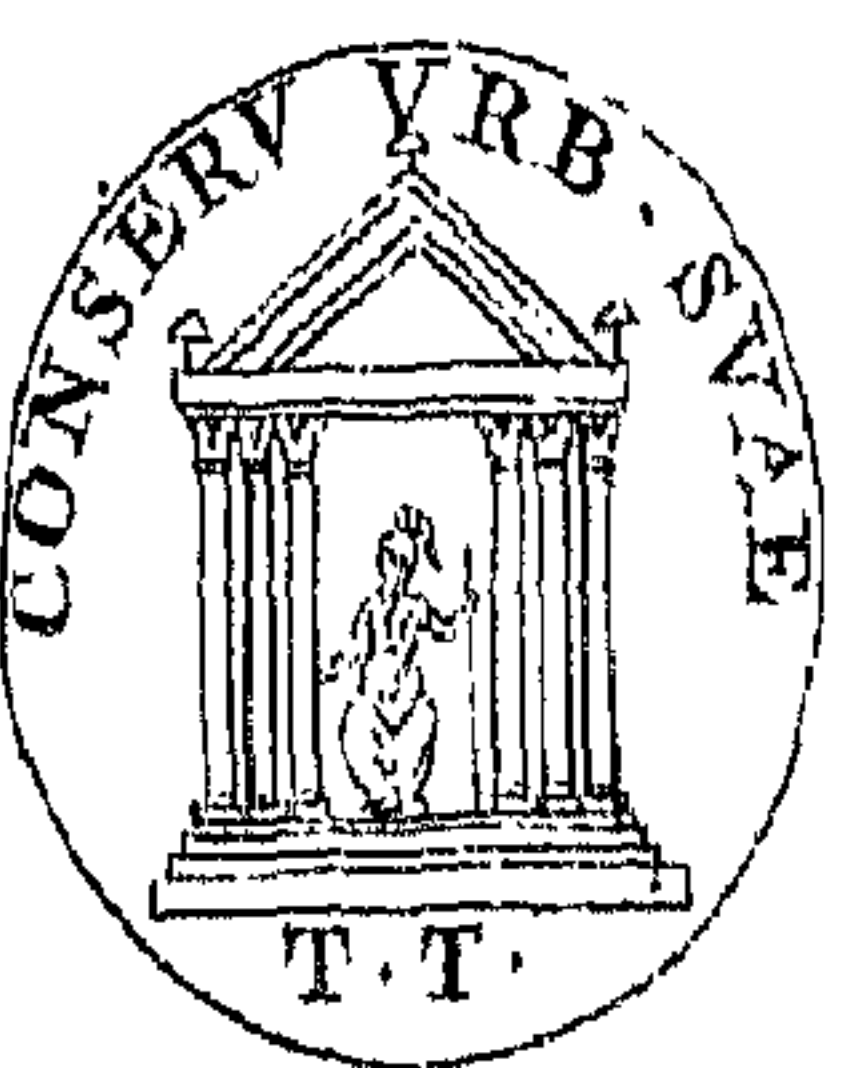
Augustus



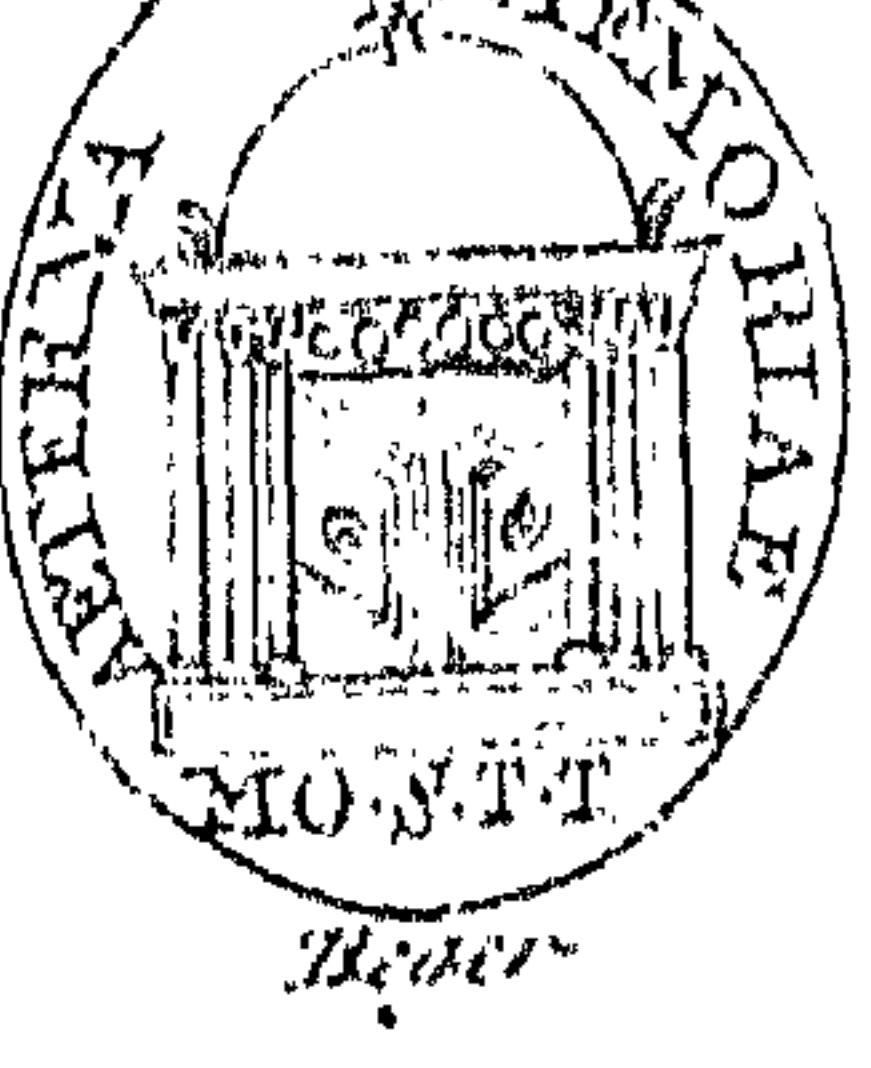
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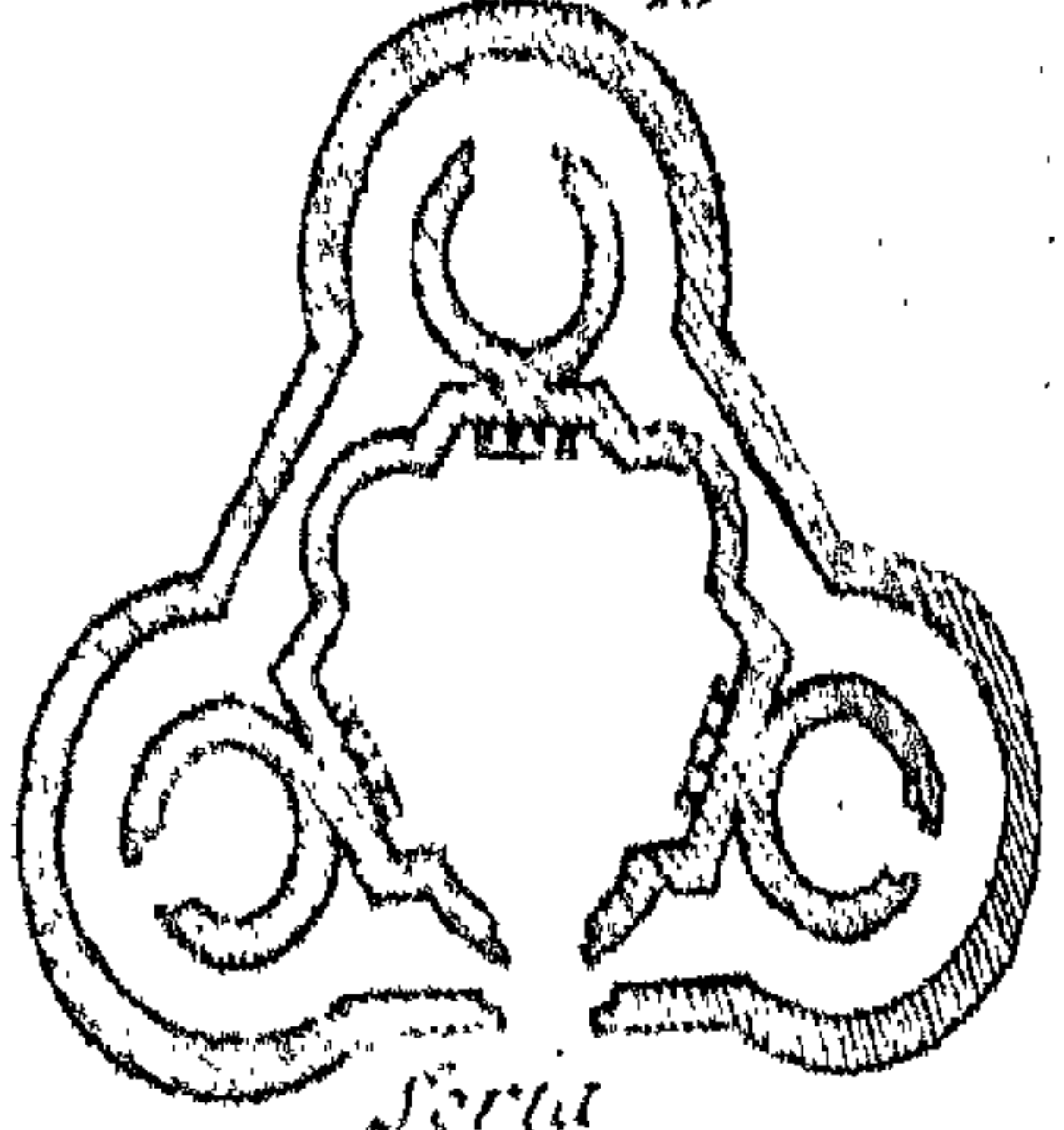
Beger



Beger



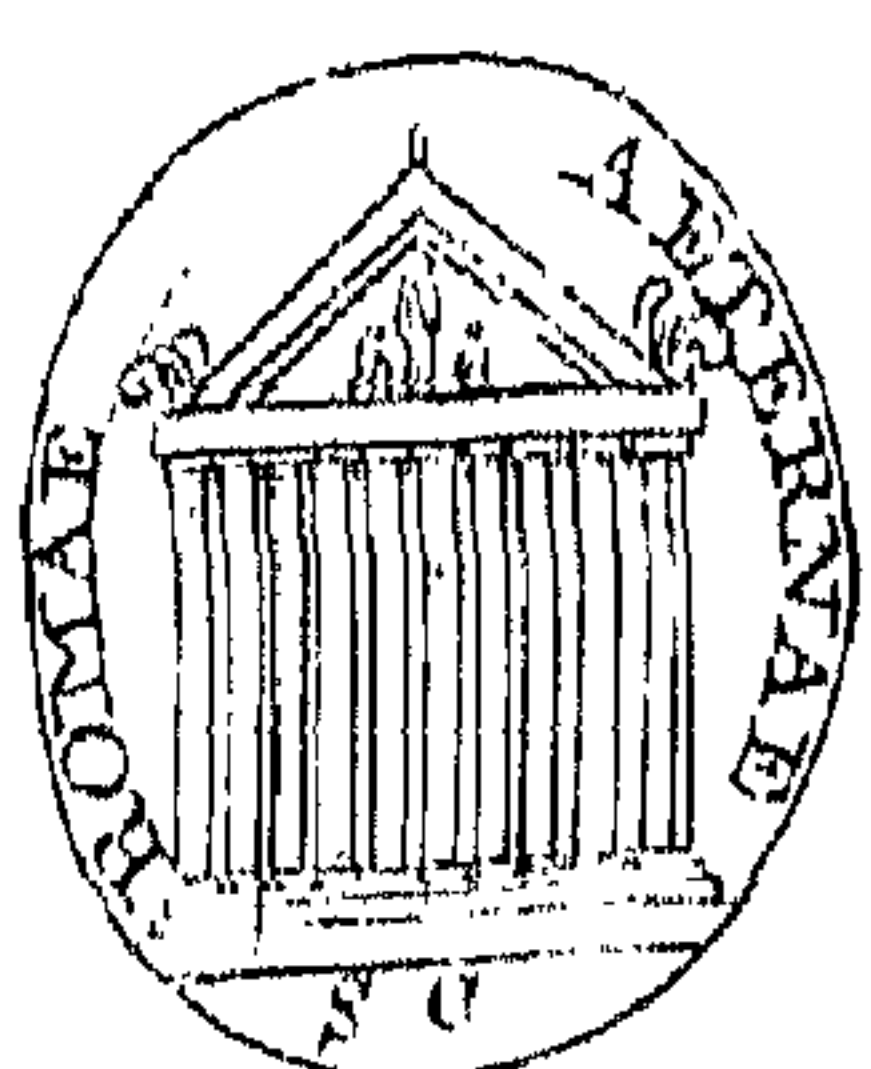
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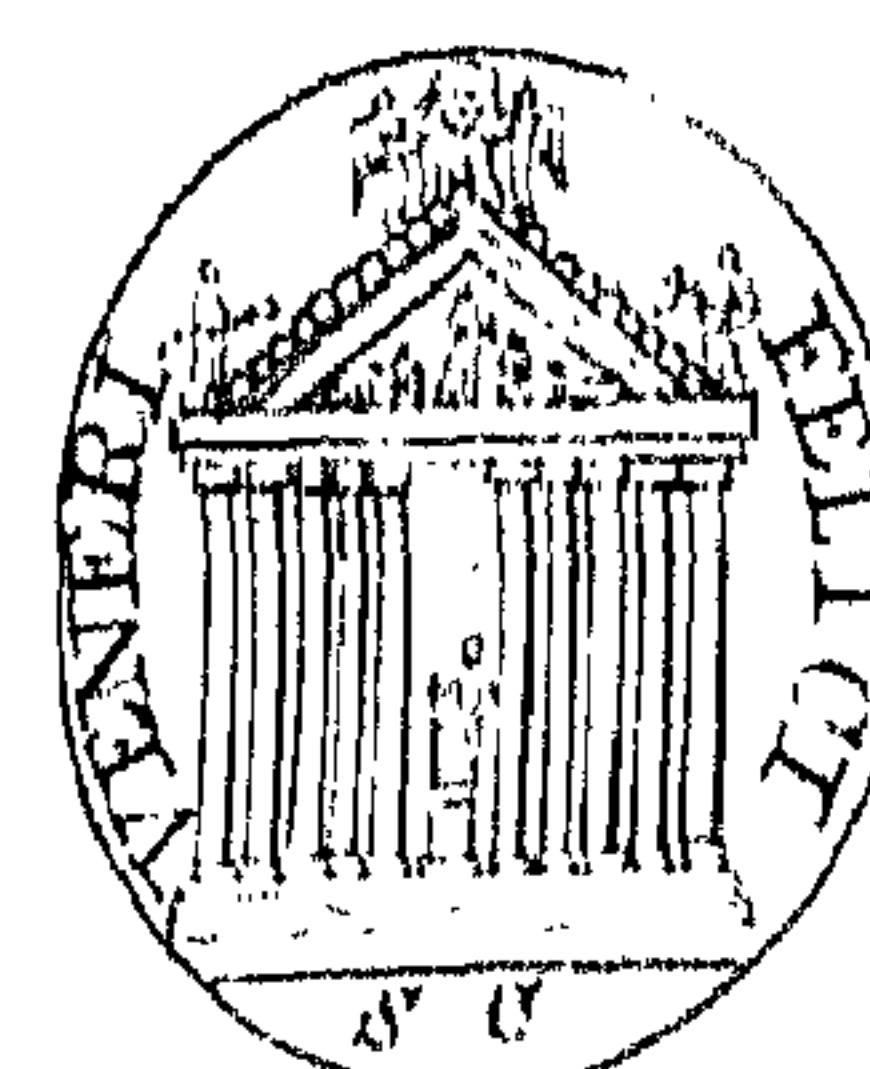
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Beger



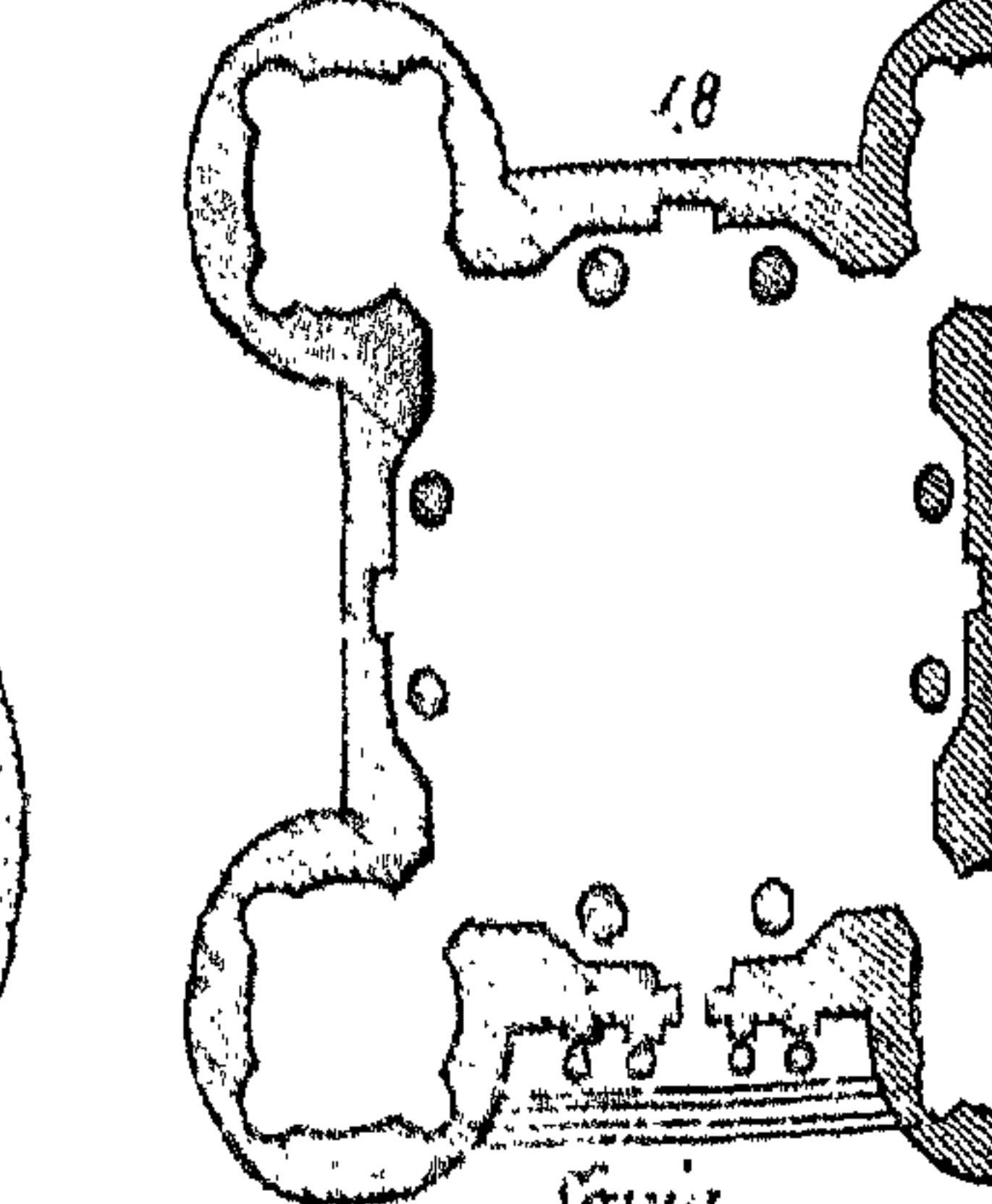
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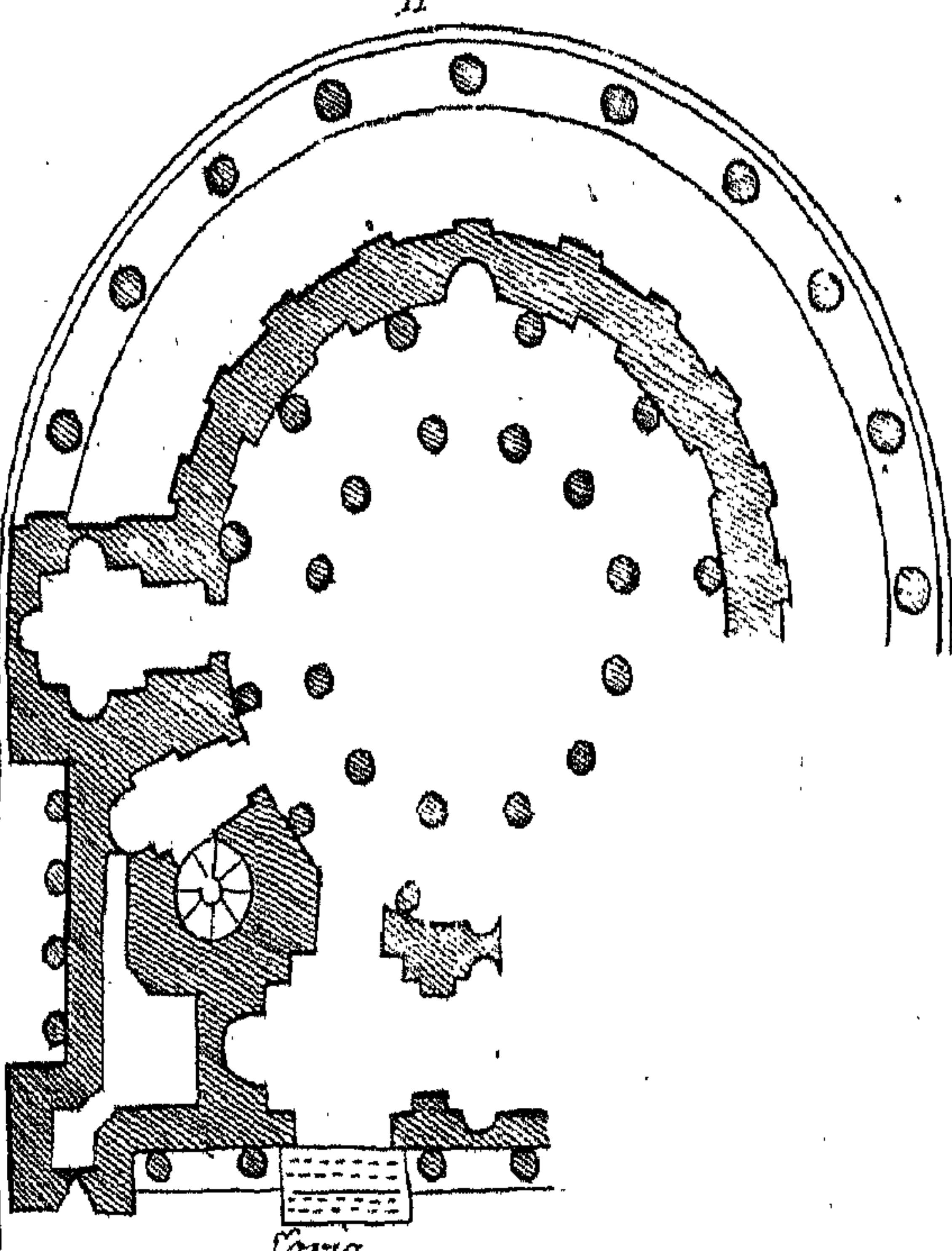
Beger



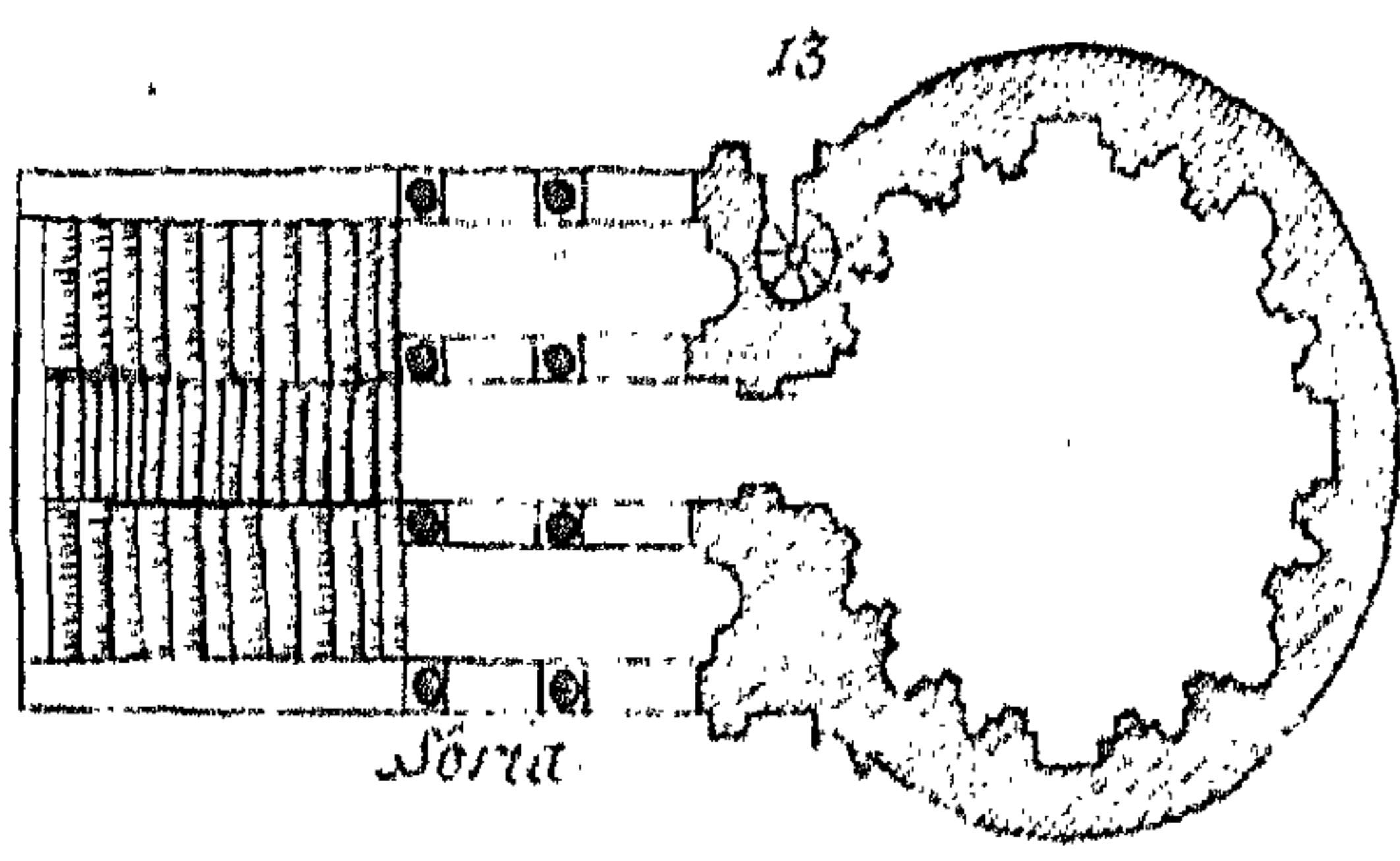
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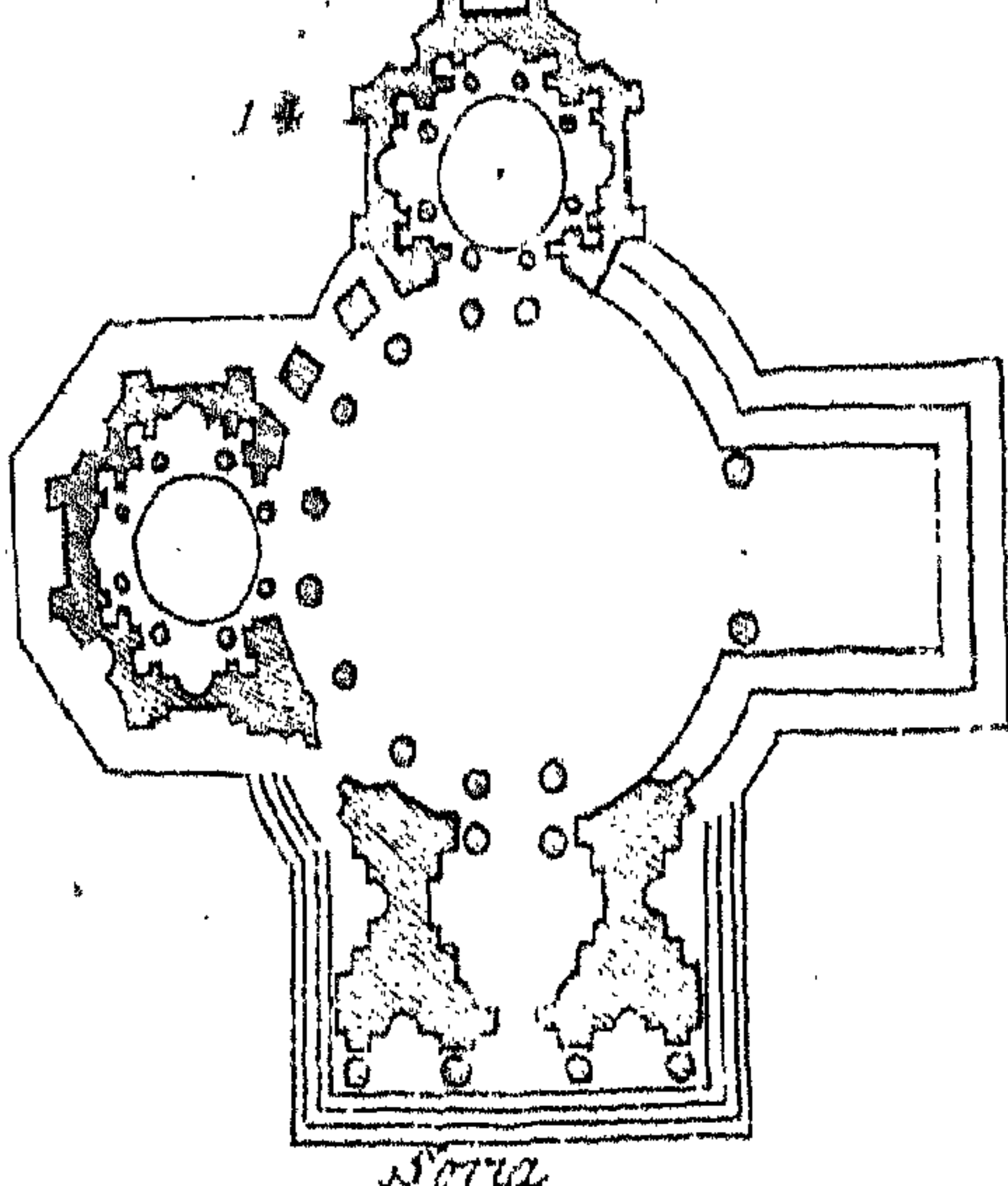
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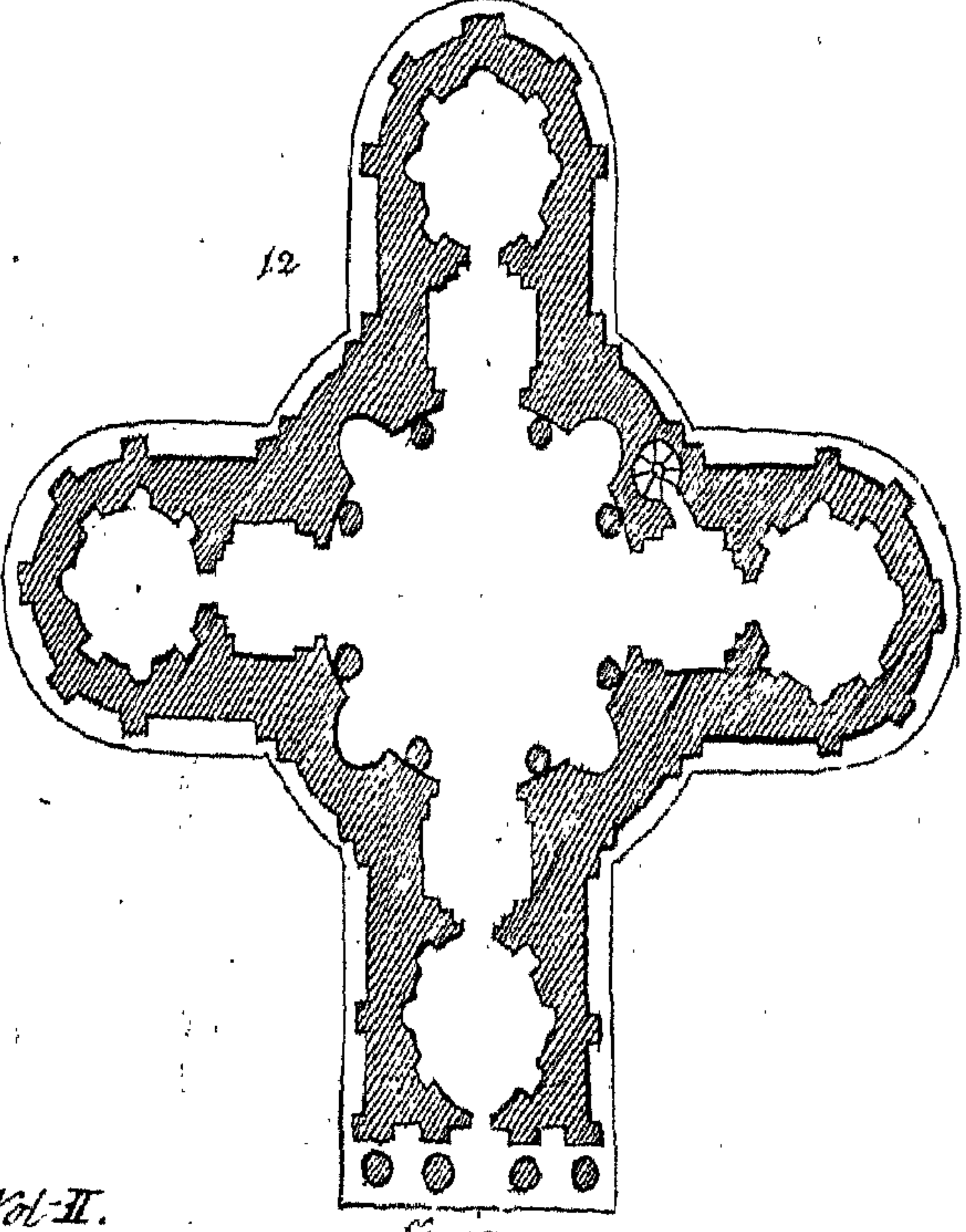
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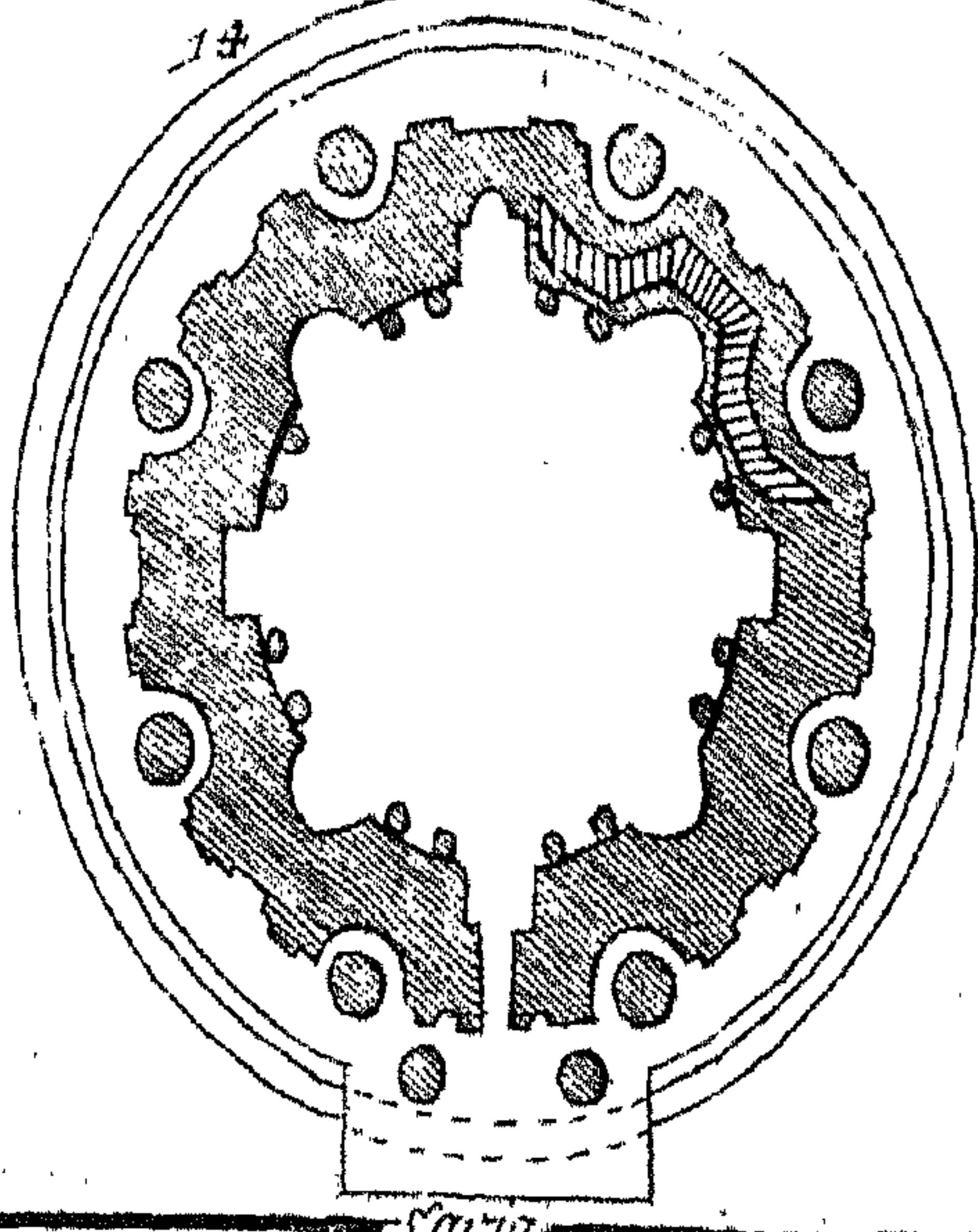
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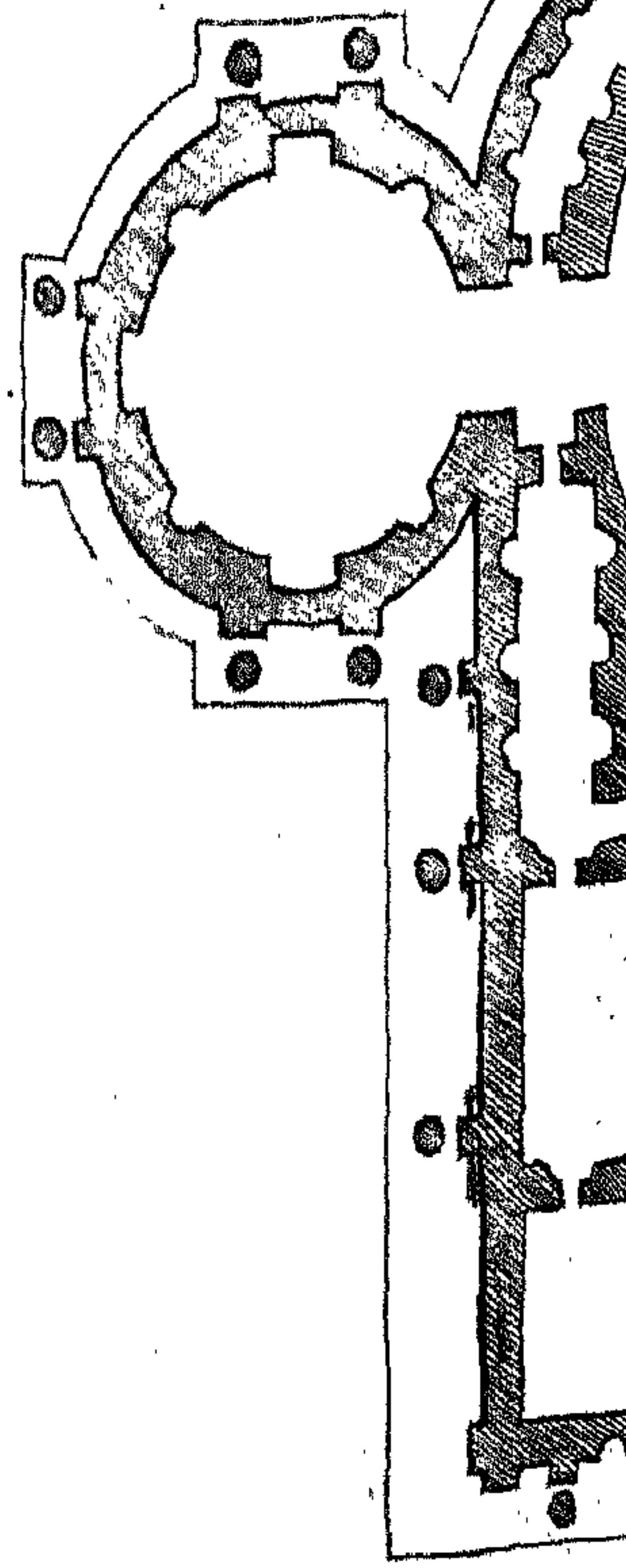
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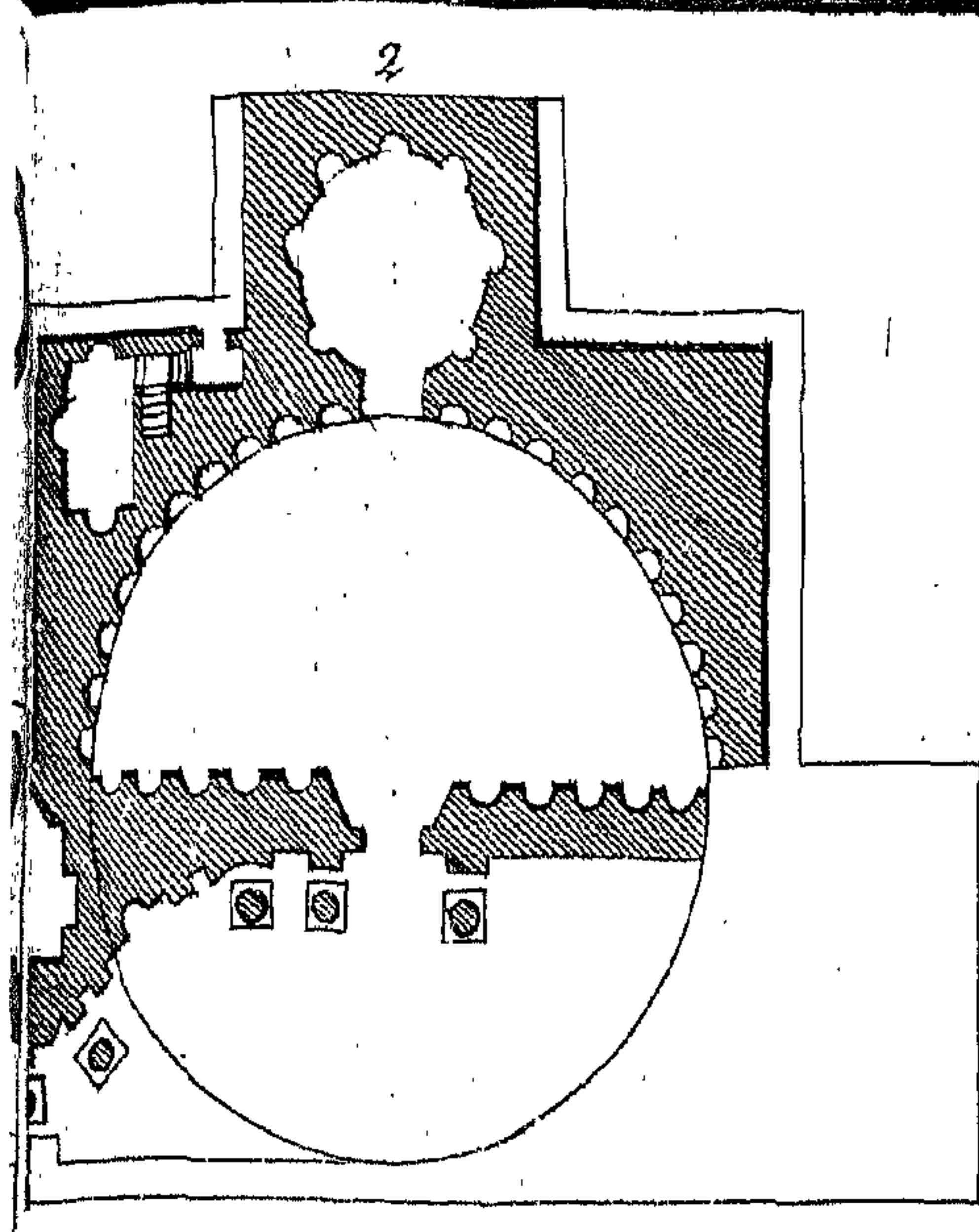
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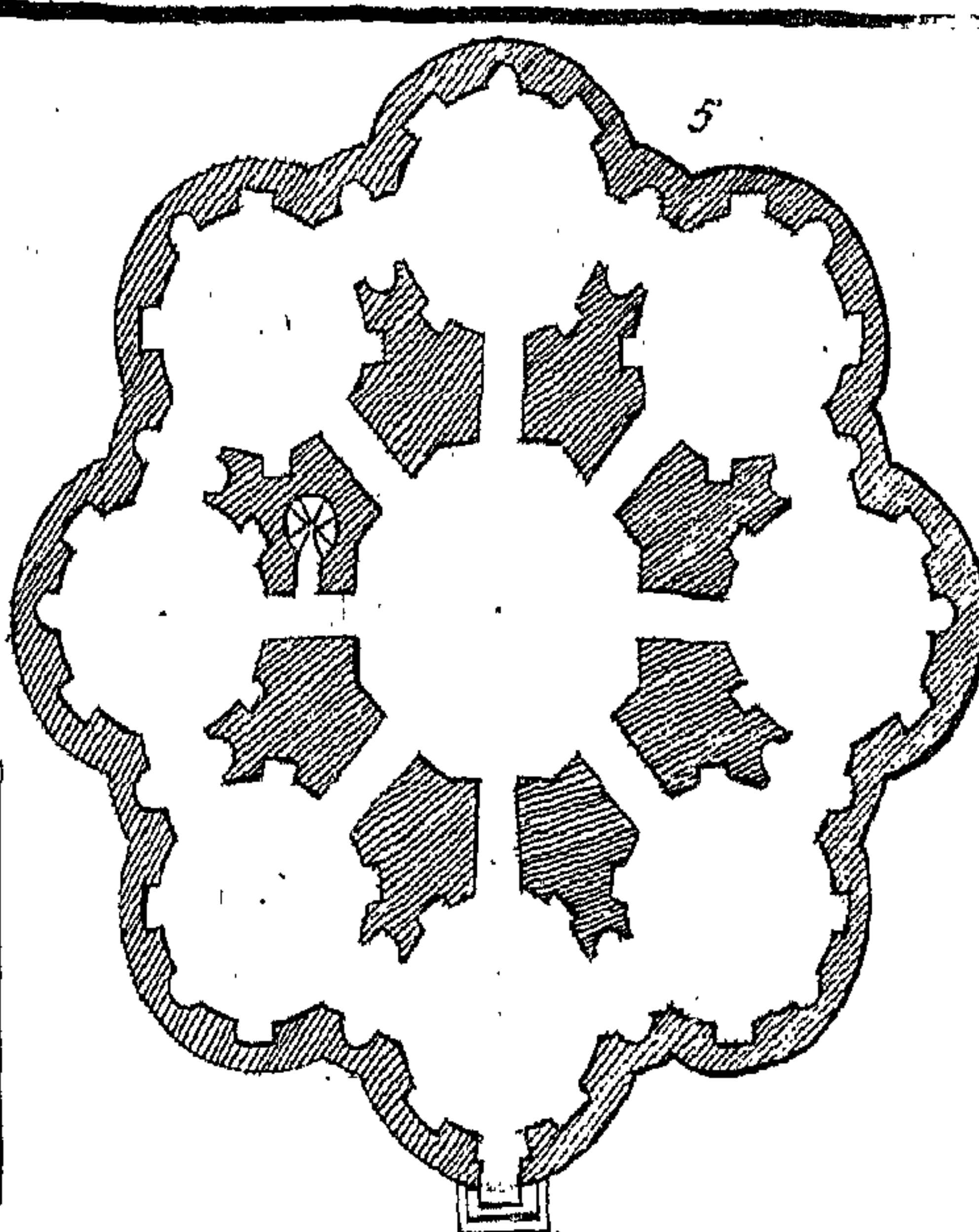
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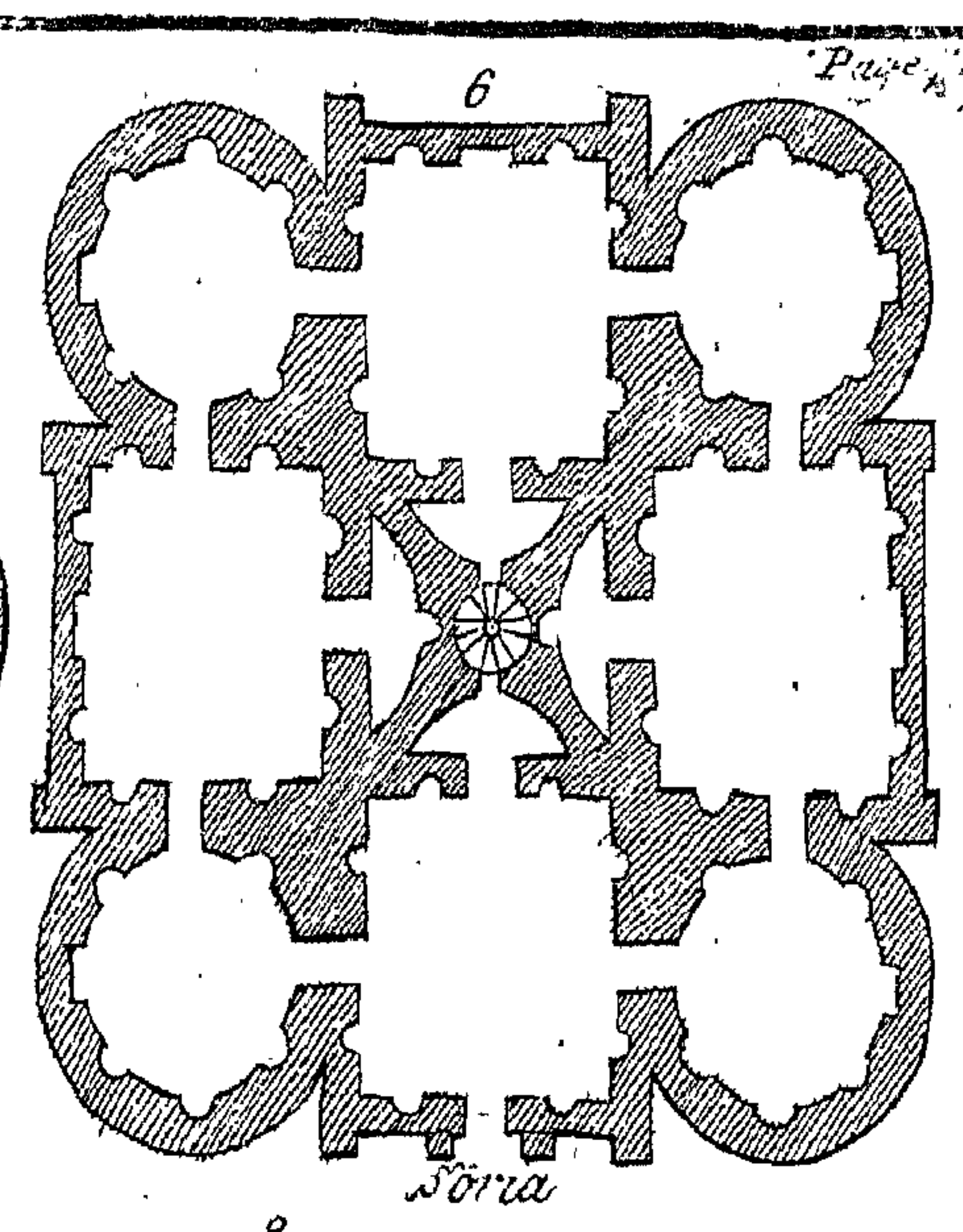
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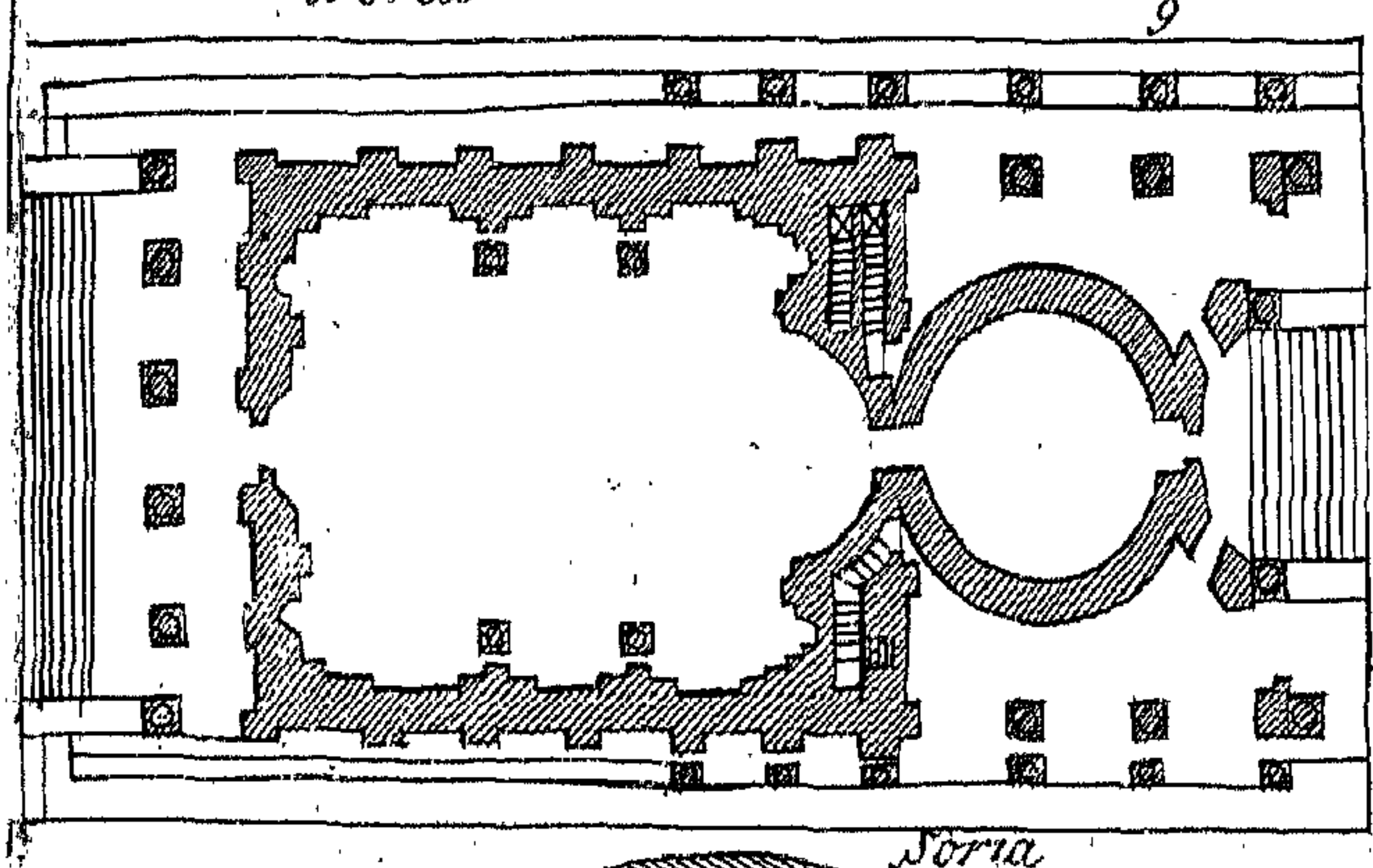
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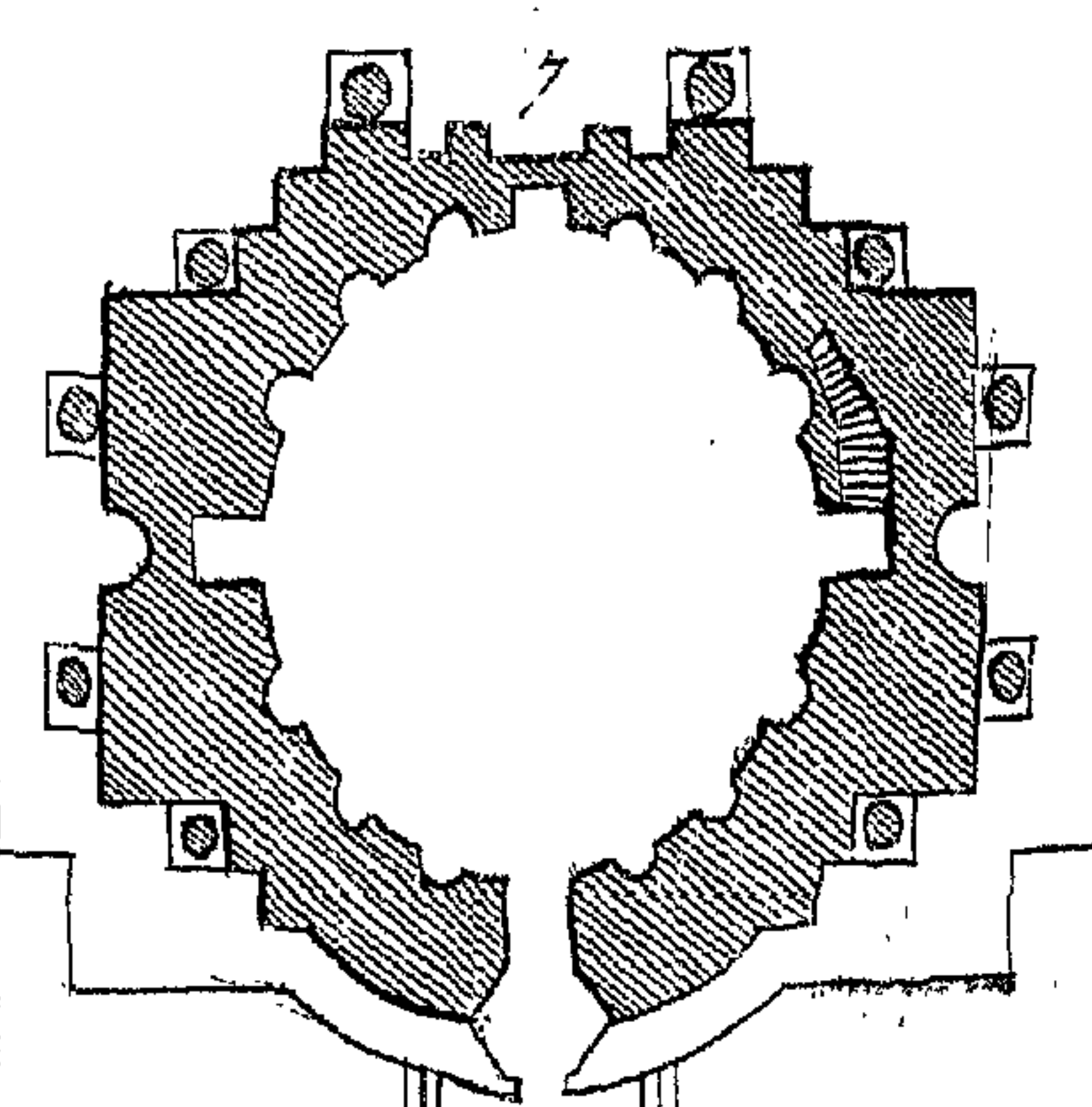
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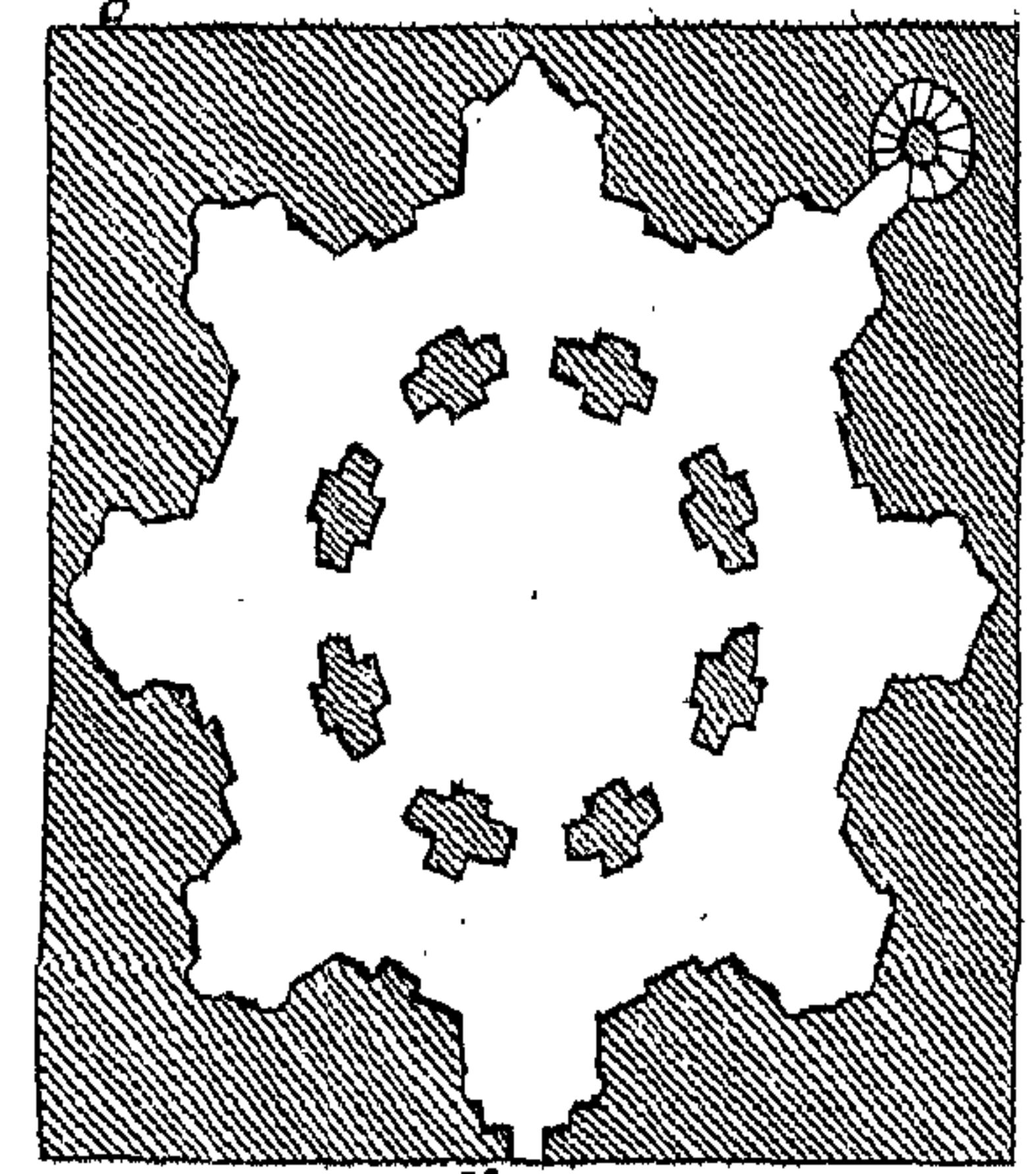
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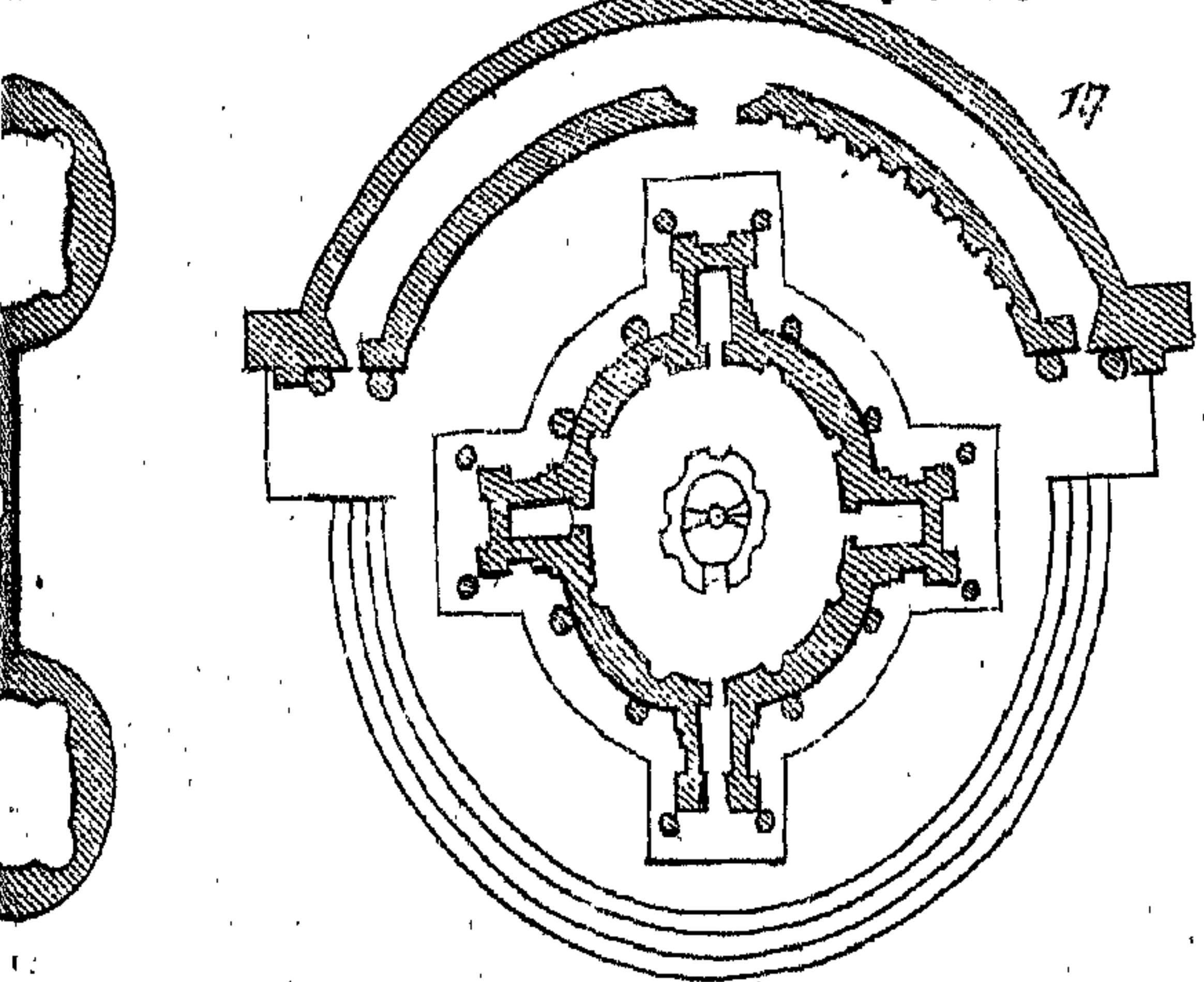
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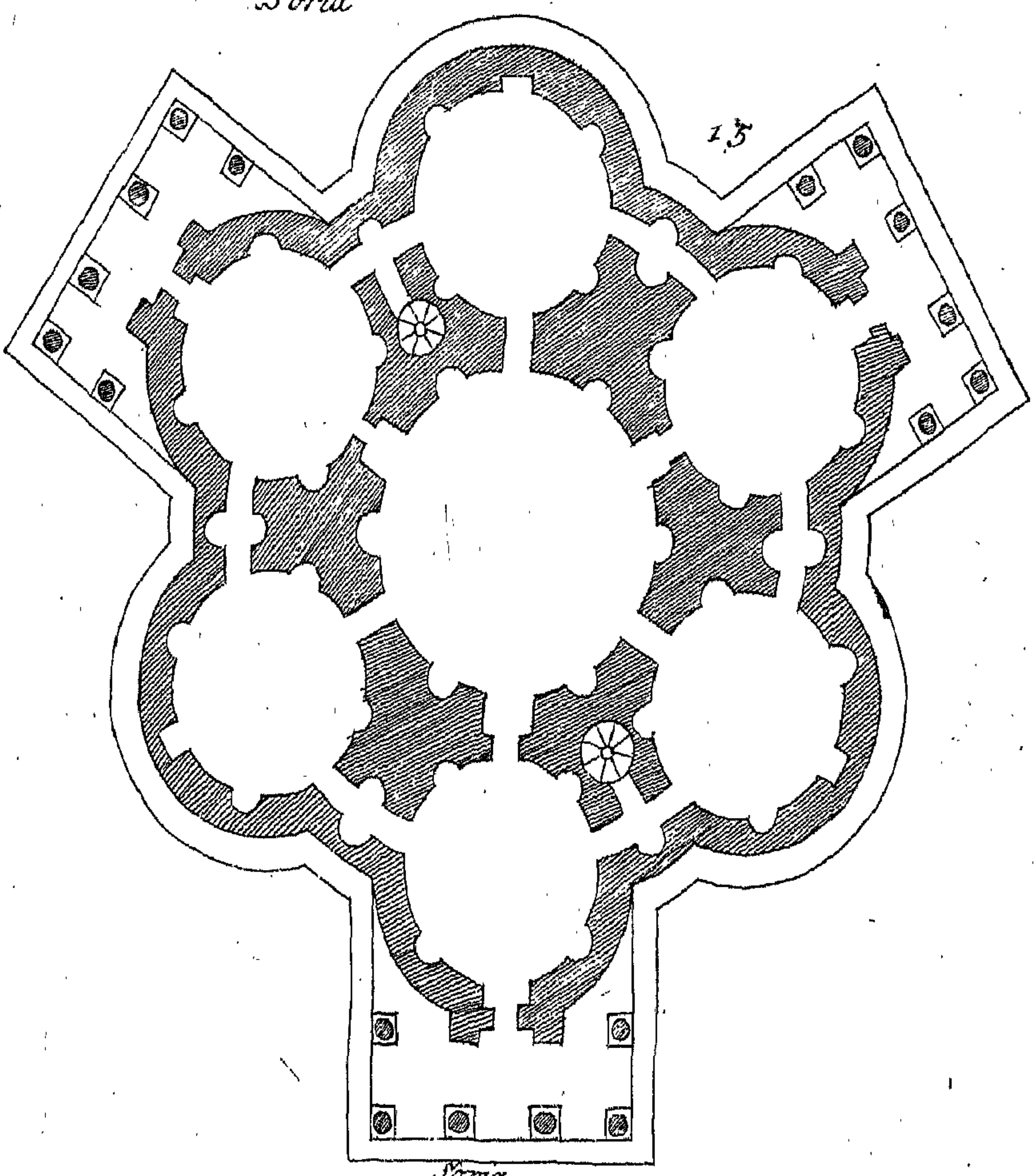
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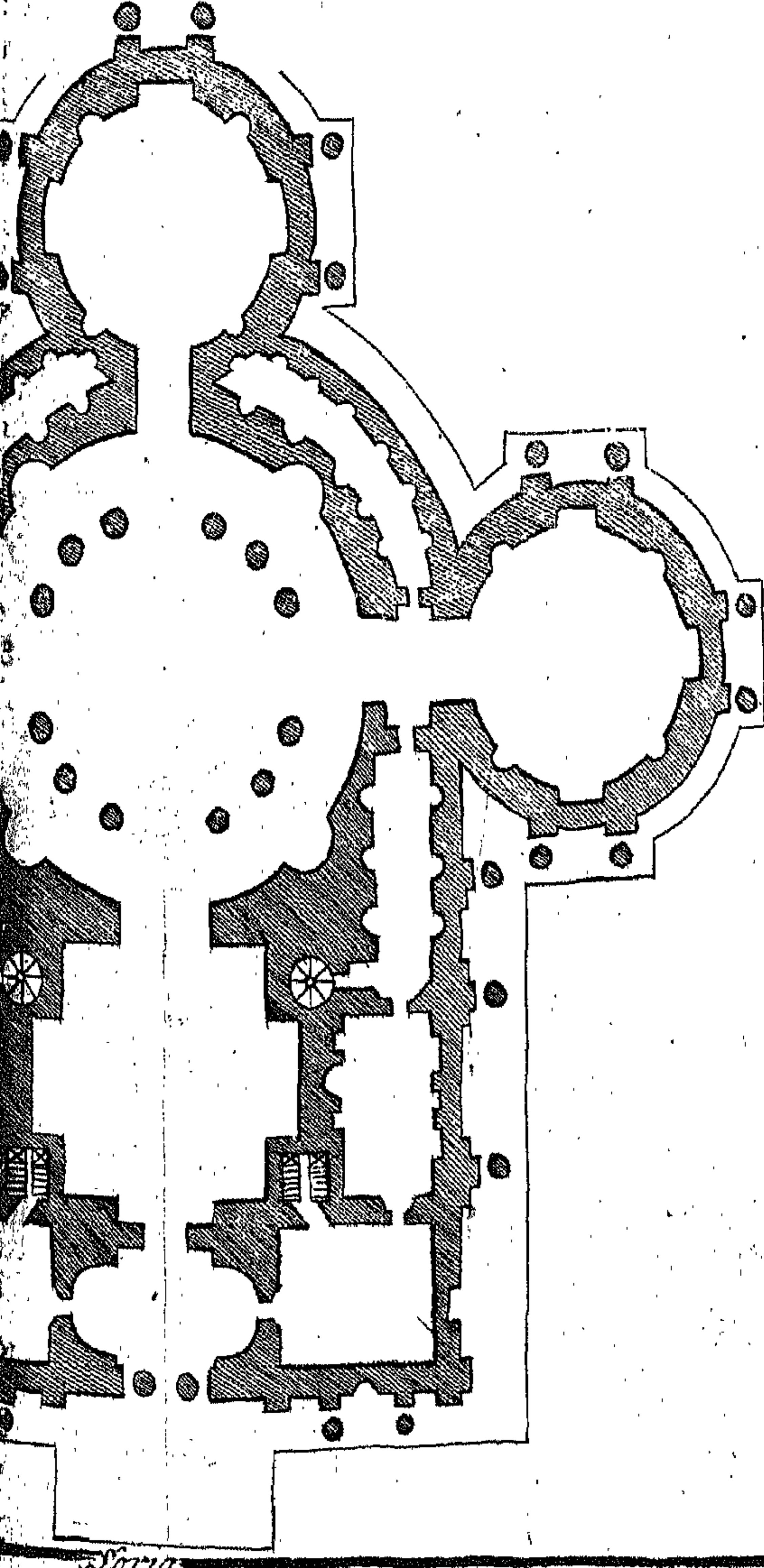
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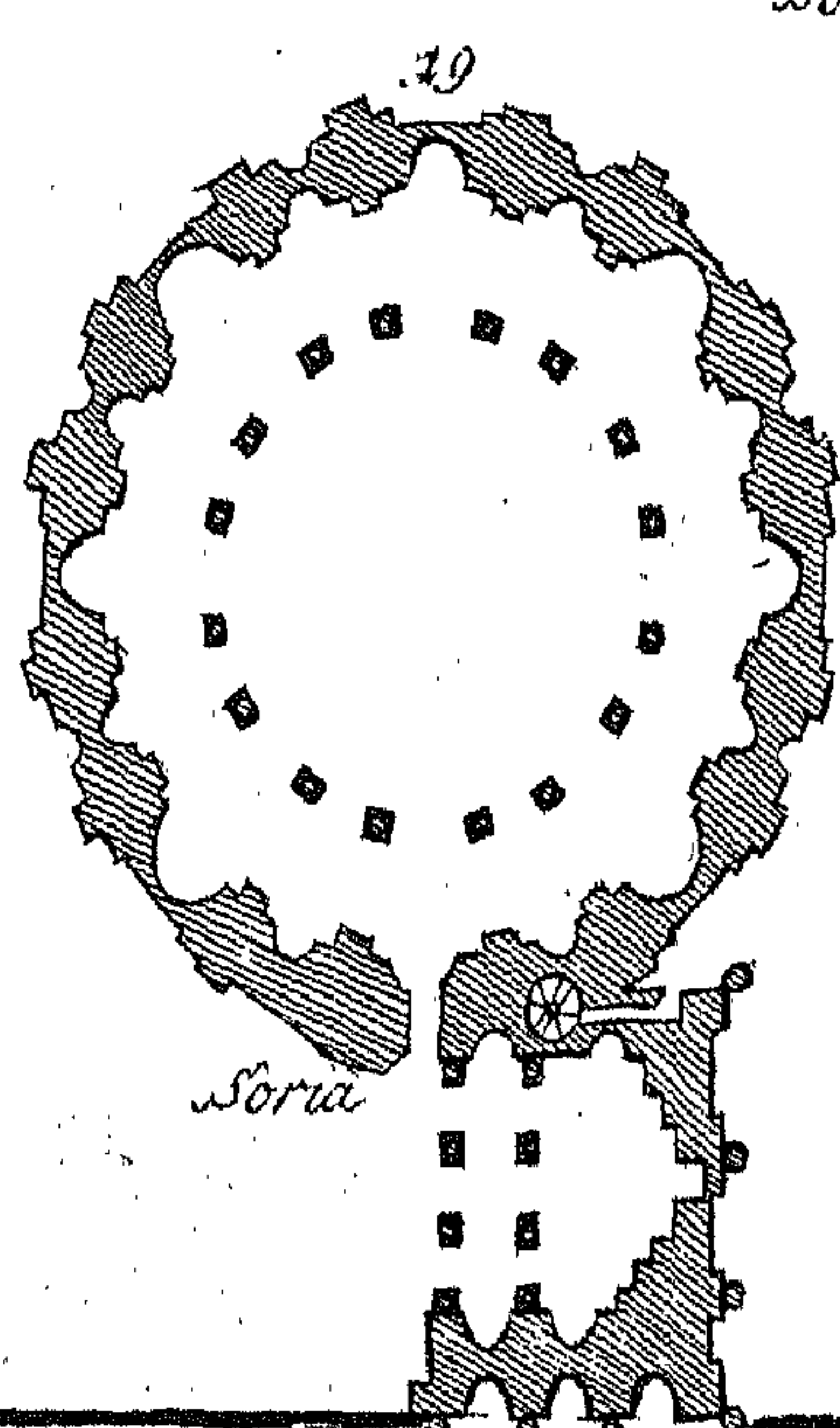
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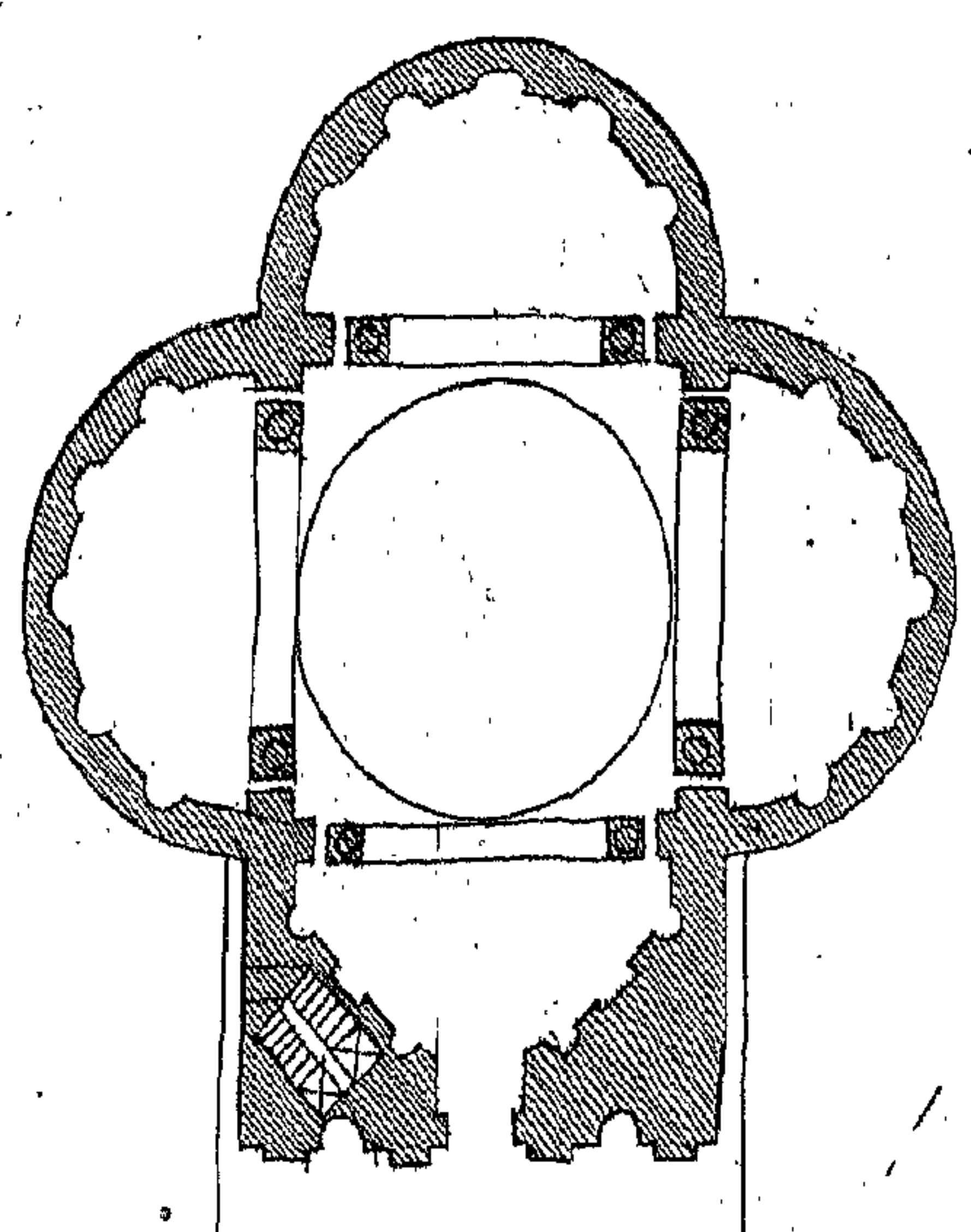
Soria



Soria



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Soria

with those that have the fewest Columns; and that I may not multiply the Number to no purpose, shall omit those that have no other Difference but their being found on different Medals. 'Tis needless to repeat here what we have so often remark'd, namely, that the Mint-masters, either thro' want of Space, or to make room for the Deity in the Middle, did not always strike all the Columns in the Frontispiece, but left out some of them. This however ought to be remembred, to prevent Mistake.

A small Temple of *Julius Cæsar's* occurs upon a Medal of his, with this Inscription, IMPERATOR CÆSAR. Other Temples also there are with two Columns in the Frontispiece; but those with four are more frequent. There is one twice repeated upon the Medals of *Augustus*, with this Inscription, DIVO IVLIO, and a Star upon the Pediment. There is another upon a Medal of *Philip's*, with this Inscription, SÆCULUM NOVUM, which is remarkable: But in another Medal with the same Inscription the Temple has eight Columns, and yet perhaps is the same. Another with four Columns occurs upon a Medal of *Salonina*, inscrib'd DE Æ SEGETIÆ. Another upon a Greek Medal of *Hostilianus*: Another upon a Greek Medal of *Trebonianus Gallus*: Two more upon Medals of *Maximian*, one of which is round: Another in a Medal of *Maxentius*, and another in one of the Family *Julia*.

II. Temples with six Columns are more frequently met with upon Medals; one of which kind occurs upon a Medal struck in the time of *Augustus*, upon the Pediment whereof is a Star; and another upon a Medal of that Emperor adorn'd with Statues and Porticoes upon the Sides: But of this notice has been taken where we spoke of the Temple of *Concord*. Another Temple with six Columns occurs of a round Form. Another is met with upon a Medal of *Augustus*, with this Inscription, PACI PERPETUÆ: Another in the Family *Cecilia*; and another in that of *Caligula*, at the Entrance of which a Sacrifice is offering, and the top of the Pediment adorn'd with Statues: Another occurs upon a Medal of *Titus*, adorn'd also with Statues: Another upon a Medal of *Antoninus Pius*: Another upon a Medal of *Faustina* the Mother, inscrib'd ÆTERNITAS; with which Inscription divers Temples are found upon different Medals. A Reverse of one of *Caracalla*, struck in *Macedonia*, exhibits two Temples with six Columns: Another Temple with six Columns is exhibited upon a Medal of *Philip*, with this Inscription, SÆCULUM NOVUM: Another upon one of *Trebonianus*, at the Entrance whereof is a Sacrifice: Another upon one of *Probus*, and another on a *Maxentius*.

Temples also of eight Columns very frequently occur: Of this kind a Medal of *Augustus* exhibits one, adorn'd with Statues in the middle, and on the Sides, with two Bustos upon the front Steps, and inscrib'd ÆTERNITATIS AUGUSTÆ CUSTOS. But amongst the Temples of eight Columns, the most remarkable is that of *Juba* King of *Mauritania*, the Structure of which is pretty singular: The Inscription upon it might afford us some Light, were it not written in *Punick* Characters, which no Body can understand or read. Upon a Medal of *Trojan* another Temple is exhibited adorn'd with many Statues: Another upon one of the *Bithynians*, and another of the *Perinthians*, with eight Columns in the Frontispiece, and nine on the Side: Another upon a Medal of *Antoninus Pius*, inscrib'd *Pietas*, from the two Extremes of which issue two lighted Torches: A Medal of the same Emperor's exhibits another with two Persons sitting at the Entrance. A Medal of *Philip's* represents another with this Inscription, *Sæculum novum*: Another of the same Emperor's exhibits another Temple with the same Inscription, but with only four Columns, as does also another with six, as has been taken notice of already.

III. Tem-

PLATE
XV.

1

III. Temples also with ten Columns in the Frontispiece are not seldom met with, tho' there be but very few that exceed that Number. One of this kind is seen in a Medal of *Antoninus Pius*, inscrib'd ROMÆ ÆTÆRNÆ. M. *Vaillant* in his *Greek Medals* brings us many Temples with this Number of Columns. The Temple dedicated to *Augustus* by the *Tarragonians* had also ten Columns in the Frontispiece, as may be seen upon a Medal of his. Another of these was at *Heliopolis* in *Cœlesyria*, and had besides upon the Pediment some Ornaments something uncommon, as may be seen in M. *Vaillant*, (Colon. 2. 16.) There are only two Temples that I have seen with twelve Columns in the Frontispiece; one a Temple of the *Cilicians*, publish'd by *Beger*, in his *Spicilegium*, with an Eagle upon the Pediment, and the other of *Heliopolis* in *Cœlesyria*, upon a Medal of the Emperor *Philip*. This last is of a very singular Form, and at each Extreme of the Columns in the Frontispiece has a Turret with Battlements, with a Cypress in the middle of the Columns, a Tree sacred to the Sun, whose Name the City carried. This Temple however, as the Inscription imports, was dedicated to *Jupiter*: The Letters are these, I. O. M. II. which are thus read, *Jovi Optimo Maximo Heliopolitæ*, or *Heliopolitano*. Another Medal of the same *Philip* exhibits a second Temple situated upon Rocks, with an Ascent to it of several Steps. The *Caduceus* beside it shews it to be a Temple of *Mercury*.

Whilst it is in my mind, I shall here relate what the anonymous Author of a *Greek MS.* of the thirteenth Century, in the Possession of M. *Baluze*, says, who differs from the common Opinion in the seven Wonders of the World, namely, that the Temple of *Hadrian* at *Cyzica* ought to be reckon'd the seventh; which is the only Writer I find that takes any notice of this Temple. We shall here add three Temples of *Nicomedia*, struck upon one Medal; tho' the Form of them can hardly be discern'd for the Smallness of the Space. Thus have we exhibited Temples of two, four, six, eight, ten and twelve Columns; but the Smallness of the Figures do not allow us to make any considerable Observations upon them.

C H A P. XXI.

I. *A great Number of Temples delineated by Soria, and all of an extraordinary Figure.* II. *The Temples of Perseus, Helena, and others.*

I. **S**ORIA has publish'd a Book, wherein he has given us the Plans of many Temples, both in the Country and about *Rome*; and not only the Plans, but also the Profil, and inner Prospect of them. Some of those he exhibits have been also publish'd by *Serlio*, with whom he agrees pretty well in the Plans, tho' some Differences may be observ'd; but in the Profils there is not that Agreement, those of *Soria* seeming rather the Product of his own Invention, than the Copies of the Antiques. 'Tis easy enough to draw a Plan from the Ruins of a Building, tho' the same Ruins be not sufficient to take the Profil from. 'Tis therefore to be fear'd that *Soria*, lest any Defect should appear in his Work, was willing to give both the Plans and Profils of all, and that he supply'd from his Imagination what was wanting in the Ruins to make the Profils compleat. In this Doubt I thought it proper to lay aside all his Profils, many of which seem to have nothing in them Antique, and to give nothing but his Plans, all which are of an uncommon Form.

The

The first sort of Plans exhibits a round Temple half ruin'd², at the Extremity of which was a kind of round Chappel, whose singular Form we leave the Reader to consider. This round Temple is divided into equal Parts by a Wall, one of which was the Temple it self, and the other the Porch. Another Temple³ already given from the Design of *Serlio*, is a kind of *Hexagon*, which, instead of six Angles, has five round Chappels, the Porch or Gate, which is the sixth, being in like manner round, and of the same Design with the Chappels. The Portico is something singular, and differs from that of *Serlio* in this, that *Soria*, besides the four-square Bases that support the Columns of the Frontispiece, puts round Bases also before them, whereas *Serlio* gives the Columns four-square Bases only, which in my Opinion is right. The Plan of the following Temple⁴ is left to the Reader to consider, and is pretty extraordinary, as are almost all the others.

The second sort of Plans exhibits two Temples, one of which is an *Octogon*⁵, and has seven round Chappels, with a Porch of the same Form: From each of the Chappels there is also a Way into the Temple, which is likewise an *Octogon* within. The other Temple is yet more remarkable⁶, and built in form of a Cross, at whose four Angles are as many round Chappels, the four Branches of the Cross making as it were four square Chappels, so that one might go from the square to the round Chappels, and from the round to the square again. The square in the middle of the Cross had in the Center of it a winding Stair-case: But all this will be better understood by the Figure, tho' it will not be very easy to guess of what Use such a Labyrinth could be.

The third sort of Plans exhibits four Temples, all as different from each other, as from the preceding ones. The two first are almost octangular, ⁷ tho' very unlike one another. The third has a double Entrance, ⁸ and two Frontispieces that oppose each other, in one of which is a round Porch to pass thro' into the Temple, and in the other a Pair of Stairs that possesses the whole Breadth of the Temple. The fourth Temple is triangular, ⁹ and has in the first Inclosure three Chappels, which are contiguous to the three Sides of the Triangle within, which makes the inner Temple.

In the fourth sort of Plans all is new. The first Temple, ¹⁰ which seems to have been very magnificent, was round at the top, and at the bottom four-square: Without it was adorn'd all round with Columns, and in that part of it which was circular, there was a Portico of that sort call'd the *Pseudodiptere*. The Inside of the Temple was also round, and supported with two Ranges of twelve Columns each. There were two Entrances into the Temple on the same side. The second Temple is in form of a Cross, ¹¹ in each Branch of which is a round Chappel, and before the Chappel a round Porch. The next round Temple ¹² is remarkable in this, that the Stair-Case and Portico take up more room than the Temple it self.

The fifth sort of Plans exhibits ¹³ two Temples; one almost in form of a Cross, with two round Chappels, and an inner Range of Columns; the other almost round, and adorn'd with Columns both within and without.

In the sixth sort of Plans are also two Temples; the one ¹⁴ compos'd of six round Chappels, enclosing another in the Center of them larger than the rest; and to which there is an Entrance from the other six. This Temple has three Porticoes, and three Frontispieces with Columns. The other Temple ¹⁵ is a magnificent Structure, and not much unlike our Churches, being in form of a Cross, and having a Nave, as they call it, and Wings; but yet in a singular manner, which therefore I leave the Reader to consider.

The seventh sort of Plans exhibits three Temples, the first of which has a round ¹⁶ Enclosure, and in the middle makes a kind of Cross, the Center of which is also round and spacious. The second Temple is four-square, ¹⁷ and has four round Chappels at

the four Angles, which in the Plan looks like a kind of Castle with four Towers. The Inside is adorn'd with eight Columns, and the Portico with four. The third Temple¹⁹ is almost round, and had in the Center within a circular Range of sixteen Columns: The Porch of this Temple, whereof there is not above the half remaining, was very singular, and adorn'd with Columns.

PLATE XVI. The eighth sort of Plans exhibits three Temples; the first¹ of which something resembles our Churches at this Day, being in form of a Cross, and adorn'd with Co-

¹ lumns both within and without. The second² is pretty much like a *Maltese* Cross; but with this Difference, that the four Branches are four round Chappels, adorn'd with four Columns each: One of these Chappels make the Entrance or Porch. The third Temple³ is also in form of a Cross, but very different from the preceding one, as every one may see.

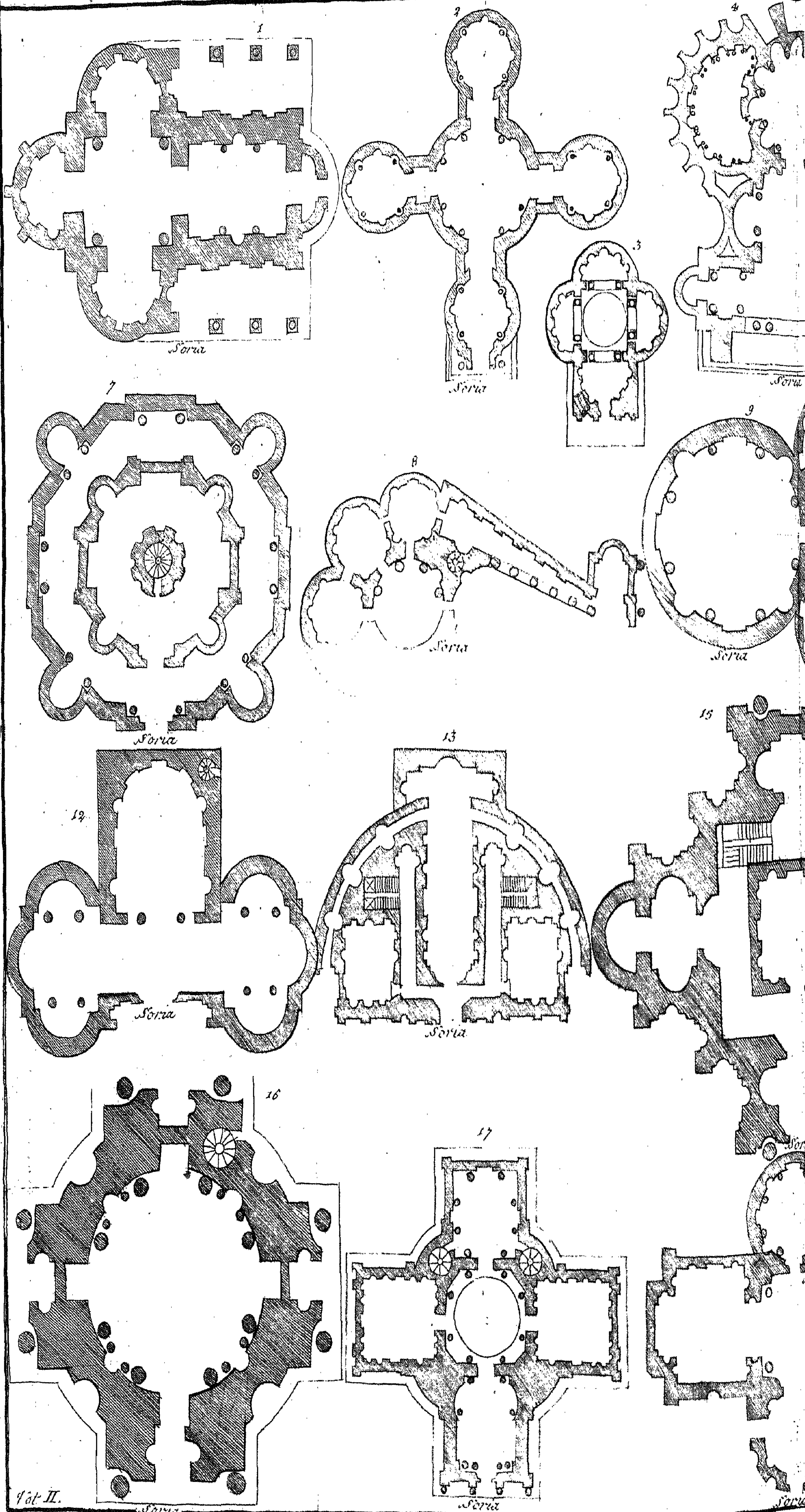
⁴ In the ninth sort of Plans there are only two Temples; but the first⁴ of them is very extraordinary, for the large Porch, the inner Temple, and the Chappels: The Number of Columns, great and small, in the whole Temple, is sixty eight. The second⁵ consists of three Circles adorn'd with Niches, and of a Porch of an oval Form.

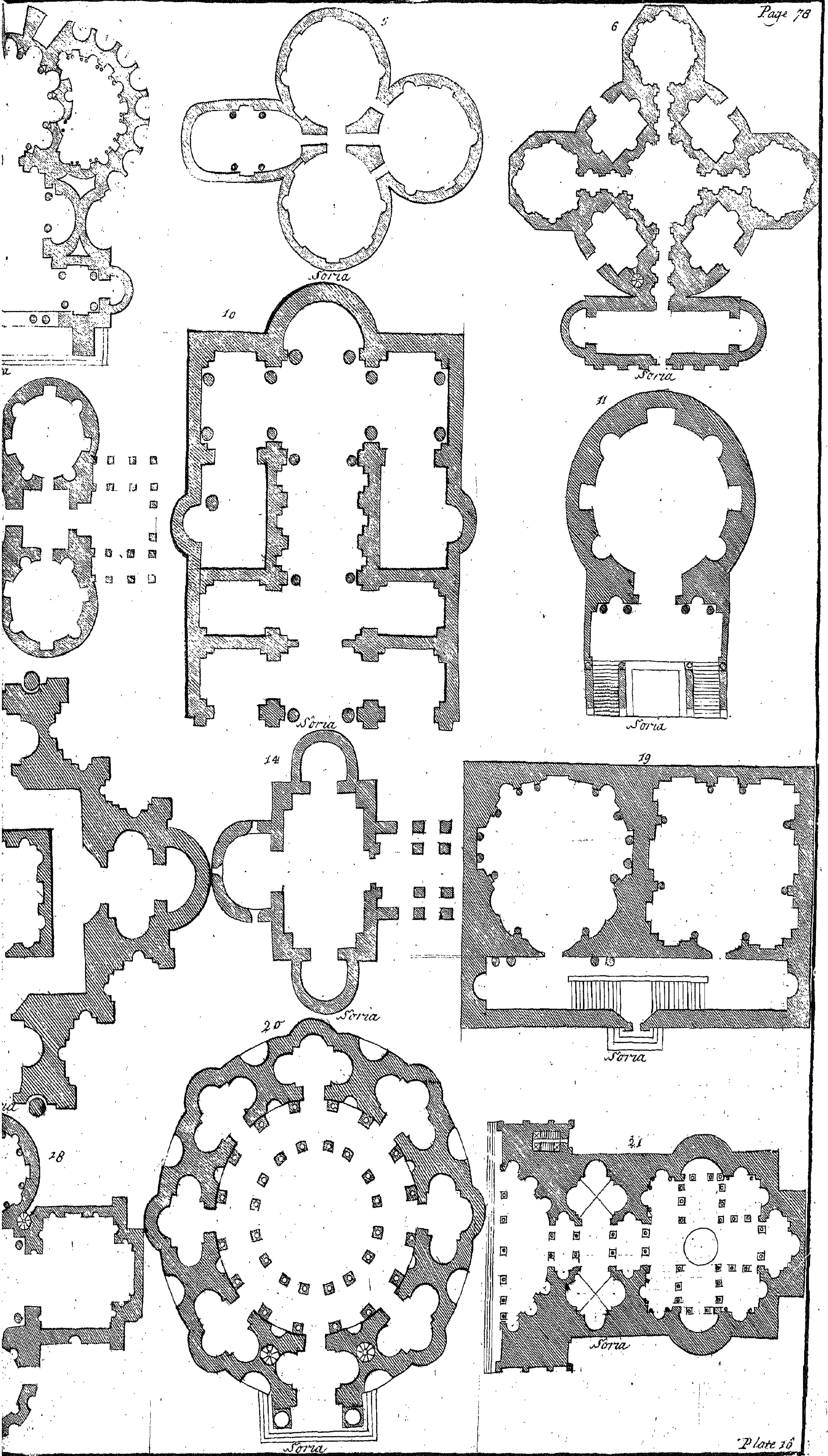
⁶ In the tenth sort of Plans, the first Temple⁶ is such a firm and solid Structure, that the Walls of it take up as much Space as all the rest of the Building. The Whimsicalness of the Design will be better seen from the Figure, than describ'd in Words. The next Temple⁷ has a kind of circular Enclosure, which perhaps you will call a Portico. The inner Enclosure differs a little in Form from the other. In the Center of the whole Temple there is a winding Stair-Case, such a one as we have seen above.

⁸ In the eleventh sort of Plans the first Temple⁸ may be reckon'd among the most uncommon: It was furnish'd with a large Portico, and had three Wings or Isles, the middlemost of which was the largest: These Isles were form'd by two Ranges of Columns; but what was most particular of all, was, that the three Isles, which, at the going in were strait, grew larger by degrees, all the way to the bottom of the Temple, where the middle Isle terminated in a Circle, adorn'd with Columns, which made as it were the inner Temple. This Circle was also encompass'd with five round Chappels. The next Temple⁹ was equal in Singularity with the former, and was certainly an Original. The Portico consists of three Ranges of Columns, the first of which has six, and the other two, but four each, that at the Entrance into the Temple there might be more room between the Columns. From the Portico the way was into a four-square Porch, in the Sides of which, upon the right and left, were two round Chappels: From thence they enter'd into the Temple, which was a large Circle, and adorn'd with eight Columns. The next Temple is an oblong, ¹⁰ and of a whimsical Disposition, which therefore I leave the Reader to consider. The next is a round Temple, ¹¹ and in the thickest part of the Walls has Chappels contriv'd partly round and partly square. The Portico, to which was an Ascent of two Steps, was adorn'd with four Columns.

^{12, 13} The two Temples in the twelfth sort surpass all the other in Singularity, ^{12, 13} and are therefore left to the Reader to consider: It is not certain that the Plans of them are entire.

¹⁴ The first Temple in the thirteenth sort of Plans is a kind of Cross, ¹⁴ whose Head and Branches terminate in a Circle. The Portico has eight Columns dispos'd into two Ranges. The next is almost a *Rhombus*, ¹⁵ and has a Square in the middle: The four Angles are so dispos'd, that each of them resembles its opposite Angle.





The fourteenth sort of Plans-exhibits three Temples¹⁶, all in the Form of a Cross¹⁷,^{16, 17} but yet very different from one another¹⁸. The Reader will see the Difference.¹⁸

In the fifteenth and last sort of Plans the Whimsicalness of the Temples is yet greater than in any of the preceding ones. Two of them have one oblong Portico, to which there is an Ascent of Steps divided into opposite Parts: The two Temples are of a Structure simple enough,¹⁹ but very unlike one another as to Form.¹⁹ The next Temple is an Octogon without,²⁰ and round within, adorn'd with two²⁰ Ranges of sixteen Columns each, which form a circular Isle. The whole Circle is encompass'd with eight Chappels, one of which serves for the Gate and Porch: All these Chappels are in the Form of *Trefoil*. The last Temple²¹ has nothing²¹ that's common, but is singular throughout. The Columns in it are very numerous, and it seems as if the Architects of those Days valued themselves for inventing any thing novel, and strove to surpass one another in Singularity of Invention. But then these odd Temples were only to be found in the Country and Neighbourhood of *Rome*; for in the City they were uniform enough, as may be seen from those that now remain of them, or from the Plans transmitted to us.

II. *Herodotus* in *Euterpe* takes notice of a Temple of *Perseus*, built at *Chemme* in *Ægypt*, of a four-square Figure, and encompass'd with Palm-trees: Upon the Porch, which was built of huge Stones, were two Statues of a large Size; and within the Temple was that of *Perseus*: The *Chemmites* give out, that their Hero *Perseus* often appear'd to them, and most commonly in the Temple: They add also, that they had one of his Shoes, and that it was two Cubits long.

The same Author says in his sixth Book, that *Helen* had a Temple at *Lacedæmon*, where she had divine Honours paid her, and was invoc'd to make those Children well-favoured that were born deform'd. He also reports, that a certain Nurse brought several times an Infant-Girl to this Temple, the most deform'd and ugly of all Children, and that by the Aid of the Goddess *Helen* she became the most beautiful Girl in *Sparta*. *Talthybius* the Crier, according to the same Author, had also a Temple at *Lacedæmon*, and *Eretheus* another at *Athens*.

Timoleon, says *Plutarch*, (in *Politicis*) after having conquer'd the Tyrants of *Sicily*, built a Temple to *Chance*, *αὐτοματίας ἱερὸν*. *Plutarch* speaks also of a Temple built to *Death*, and another to *Laughter*. He also says, that *Furius Camillus* built a Temple, *φήμιν καὶ κληδόνῳ*, *Fama & Omini*. He adds also, that *Scaurus* built one to the Goddess *Mens*, which signifies Mind or Thought; but *Plutarch* interprets it by the Word *εὐβουλίας*, good Counsel.

Strabo makes mention of a Grotto of the Nymphs at Mount *Parnassus*: But *Philostratus*, in the Life of *Apollonius*, (B. 8. C. 4.) says, that they had a Temple at *Puteoli*, built of white Stone, near which was a Fountain that never overflow'd its Basen, nor ever diminish'd, how much Water soever they drew from it.

The same *Strabo* says, that in the Temple of *Lyons*, built in Honour of *Augustus*, there was a remarkable Altar, where the Names of sixty Nations were written, with the Images of each.

At *Athens* there was the Temple of *Old-Age*; and in *Sicily*, according to *Athenæus*, a Temple dedicated to *Gluttony*.



BOOK III.

The Altars, Sacred Instruments, and Sacrifices.

CHAP. I.

I. The Difference between Ara and Altare. II. The Diversity of Altars, as well for their Materials as their Form. III. The Dimensions of the Altars, and their Ornaments, according to the Quality of the Gods. IV. What the Tribomos or Triple Altar was. V. Altars without the Temples. VI. Altars made of Horns, and others.

I. THO' Altars were call'd by the *Latins* promiscuously *Arae*, or *Altaria*, yet there are some that pretend to find a different meaning in the two Words. Amongst these is *Servius*, who says that the *Arae* were consecrated both to the Cœlestial and Infernal Deities, but the *Altaria* to the Cœlestial only. Some also take *Ara* for a part of the Altar, and are supported in their Opinion by certain ancient but obscure Testimonies. Others say that the ancient Pagans sacrific'd to the Gods of Heaven, call'd by them *Superi*, upon Altars rais'd from the Earth; to the Terrestrial Deities upon the Earth it self; and to the Infernal Gods in a Hole in the Earth. *Porphyry*, as cited by *F. Berthand*, explains the thing a little differently: 'They erected Altars, says he, and Temples to the Cœlestial Deities; to the Terrestrial and Heroes, Hearths (*Foci*); to the Infernal they made 'Holes in the Ground; and to the World and Nymphs and such like Deities they 'built Grots.' This is what occurs in Authors concerning the Difference between *Ara* and *Altare*, or rather *Altaria*, for it is most commonly found in the plural Number. This Distinction however will not always hold, the Words being commonly taken as synonymous: Ancient Authors nevertheless, and Inscriptions generally used the Word *Arae* for the Altars of false Gods; and on the contrary, when they speak of the Altars of the true God in an Ecclesiastical Style, as they call it, they rather use the Word *Altare*.

II. The Altars of the Pagans were of different Forms; some four-square, some oblong, others round, others multangular, and others again almost triangular. They were most commonly of Stone or Marble, and very rarely of Brass. In a certain Temple at *Babylon*, that *Herodorus* speaks of, there was a Statue of *Jupiter*, a large Table, and a Throne with a Footstool, all of Gold, and weighing eight hundred Talents of Gold. There was also an Altar of Gold, upon which none but sucking Beasts were sacrific'd: But then there was a larger for the Sacrifice of greater Victims. There were some Altars also of Wood, but those very few, according to *Pausanias*: Some also there were which were nothing but a Heap of Ashes; such was that of *Jupiter Olympius*, and some others: Some few also were built of Brick or Turf.

III. There was no Standard or fix'd Measure for the Height of the Altars, as may be easily observ'd from the Bass-Reliefs and Altars that remain at this Day: For some of them are not so high as the Knee, whilst others reach to the Waist of the Sacrificer. Some again are higher, and especially the round ones, so that some-

sometimes an Altar could hardly be distinguish'd from a Column: But these Differences in the Height of their Altars will be seen in the Sacrifices. *Vitruvius* says their highest Altars were for *Jupiter* and all the heavenly Deities, and the lowest for *Vesta*, the *Earth* and the *Sea*. I do not think however that this was always observ'd, having already found that many Customs which he has taught us of his Time, were chang'd in the next Age. Amongst these Altars, some were solid, and some hollow from the top downward pretty low, to receive either the Libations, or the Blood of the Victims. Upon solemn Days their Altars were adorn'd with Branches and Leaves of Trees, giving to each Deity the Leaves and Branches of the Tree that was sacred to him. Thus on the Altar of *Jupiter* they strew'd the Leaves and Branches of a Beech-tree; of a Laurel on that of *Apollo*; of an Olive on that of *Minerva*; of a Myrtle on that of *Venus*; of a Poplar on that of *Hercules*; of an Ivy on that of *Bacchus*; and on that of *Pan* the Leaves of a Pine-tree. These Leaves, when they had dress'd their Altars with them, they call'd *Verbenæ*. We find a great number of Altars upon Marbles and Medals crown'd with Garlands of this kind, which Garlands *Virgil*, in his *Georgicks*, calls *Torques*: *Sæpe Deum nexis ornata torquibus Aræ*.

We have already seen that they adorn'd their Temples in like manner with Flowers and Leaves of Trees, and in the Chapter of Sacrifices we shall see that the Victims were crown'd with the same.

Altars were not only plac'd in Temples, but for the most part before the Statues of the Deities to whom they were built, to the end, says *Vitruvius*, that the Sacrificers might always have their God before their Eyes. Sometimes indeed they were plac'd in the middle of the Temples, as we have already seen in the Temples of *Janus*, and in one of *Venus*.

IV. 'Tis no easy thing to explain what was meant by the *Tribomos*, or triple Altar, in the Temple of *Æsculapius* at *Rome*, whereof mention is made in an Inscription we shall give afterwards in the Chapter of Vows. It's not improbable however that it was the very same with the three Altars, *βωμοὶ τριτάσιοι*, which *Herodotus*, in *Euterpe*, says were in a great Temple of *Apollo* in *Ægypt*. A notable Inscription of *M. Fabretti's* proves also that three Altars were found in some certain Temples: 'Tis written in *Greek* and *Latin*, and runs thus, *Διὶ ἡλίῳ μεγάλῳ Σεραπίδι, καὶ τοῖς Κοινάοις θεοῖς τὸ κεκλιμένον, λαμπάδα ἀργυρεήν, βωμοὺς τρεῖς, πολύλυχον, θυμιατήριον ἑνπυρεν, βάθρα δύο, Α. Κάσιος Εὐτύχης νεώκορος ἡ μεγάλη Σεραπιδῶ ὑπὲρ εὐχαριστίας ἀνέθηκεν ἐπ' αἰσθῶ. Permissu C. Nasenni Marulli Pontificis Volcani & ædium sacrarum, & Quinti Lolli Rufi Chrysidiani, Marci Æmilii Vitalis Crepereiani Uvir.* The whole in *English* thus, *Aulus Cassius Eutyches, Ædile of the great Serapis*, has dedicated to *Jupiter* the Sun the great *Serapis*, and to the Gods that are worshipp'd in the same Temple, a *Criptidion*, [what that is I know not] a Lamp of Gold, three Altars, a Light with many Wicks, a burning Censer, two Footstools, as a Thanksgiving for Benefits receiv'd, and to be receiv'd, by the Permission of *Caius Nasennius Marullus*, *Vulcan's* Pontif, and of the holy Houses or Temples, and of the *Duumviri Q. Lollius Rufus Chrysidianus*, and *M. Æmilius Vitalis Crepereianus*. It's probable the three Altars were plac'd very near one another, and that thence it was that the Inscription of the Temple of *Æsculapius* has the Word *Tribomos* in the singular Number, or triple Altar.

V. Besides the Altars they had in their Temples, they had also many out of them, especially at *Rome* and *Athens*, where they were found in several Parts of the City: For in the last Place it was *St. Paul* found the Altar dedicated to the unknown God. The Altar of twelve Gods, taken notice of by *Herodotus* in *Euterpe*, was also either in *Athens*, or very near it, and perhaps was call'd *Dodecatheon*, but that's uncertain: Those however were certainly so call'd, that are

spoken of by the Author of the Book about *Melchisedec* falsely attributed to St. *Athanasius*.

Altars were also plac'd without scruple upon the Tops of Mountains: Of these *Pausanias* mentions one that was four-square, and lessen'd insensibly upwards. He also tells us of an Altar upon Mount *Cyberon*, made of four-square Pieces of Wood, which yet seem'd artfully built of Stone. These Pagans had also their portable Altars, as well as some Christians have had since.

VI. Mention is also made of an Altar made of the Horns of Animals, which *Ovid* calls *innumeris frustam de cornibus aram*. *Eustatius*, upon the 8th *Iliad* of *Homer*, says, that there was one of this kind at *Ephesus*, *ἢ Ἐφεσῶν τὸ ἀντικείμενον τῶν ἑσπερίων*: This Altar *Apollo* built of the Horns of Deer that *Diana* had kill'd in hunting.

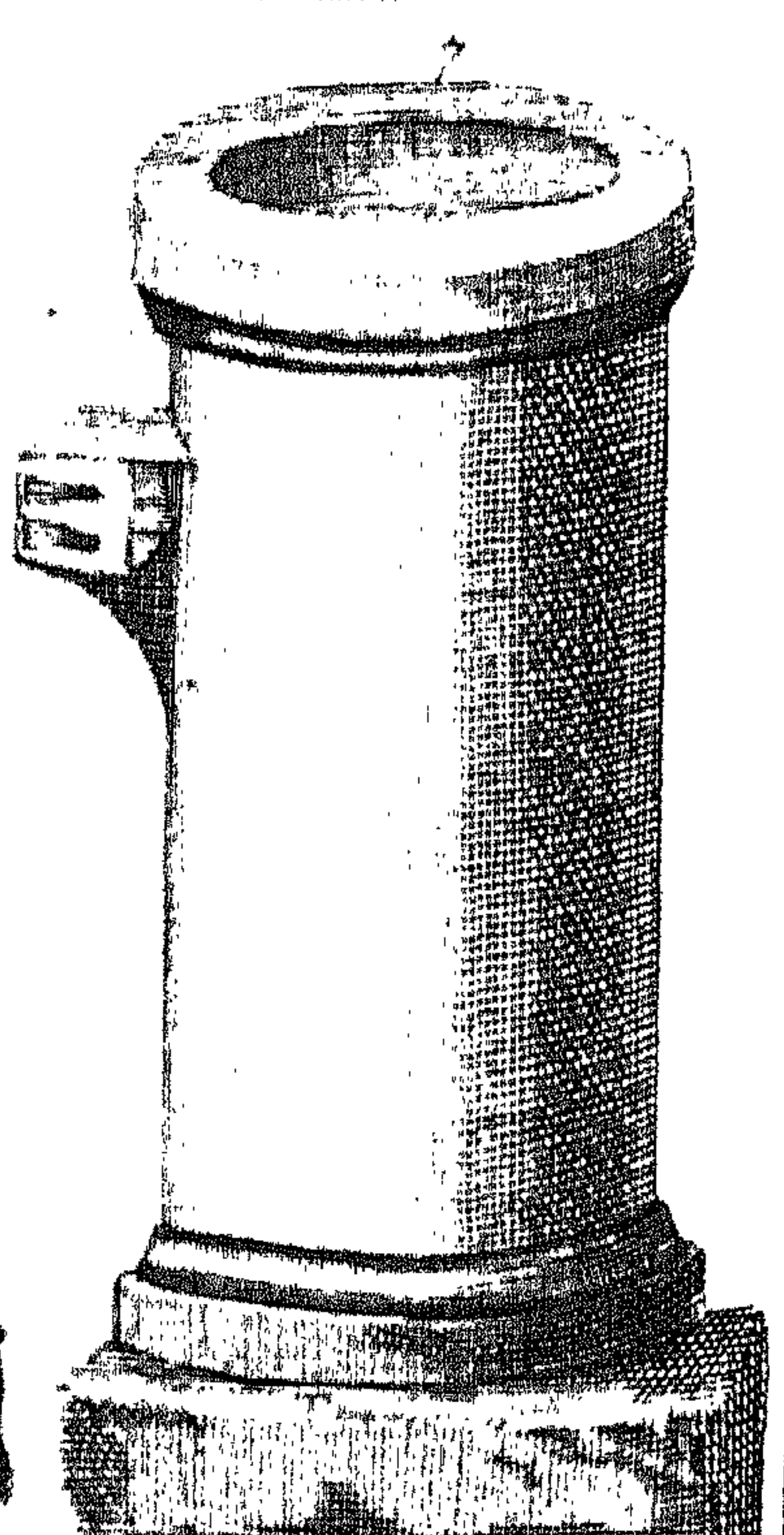
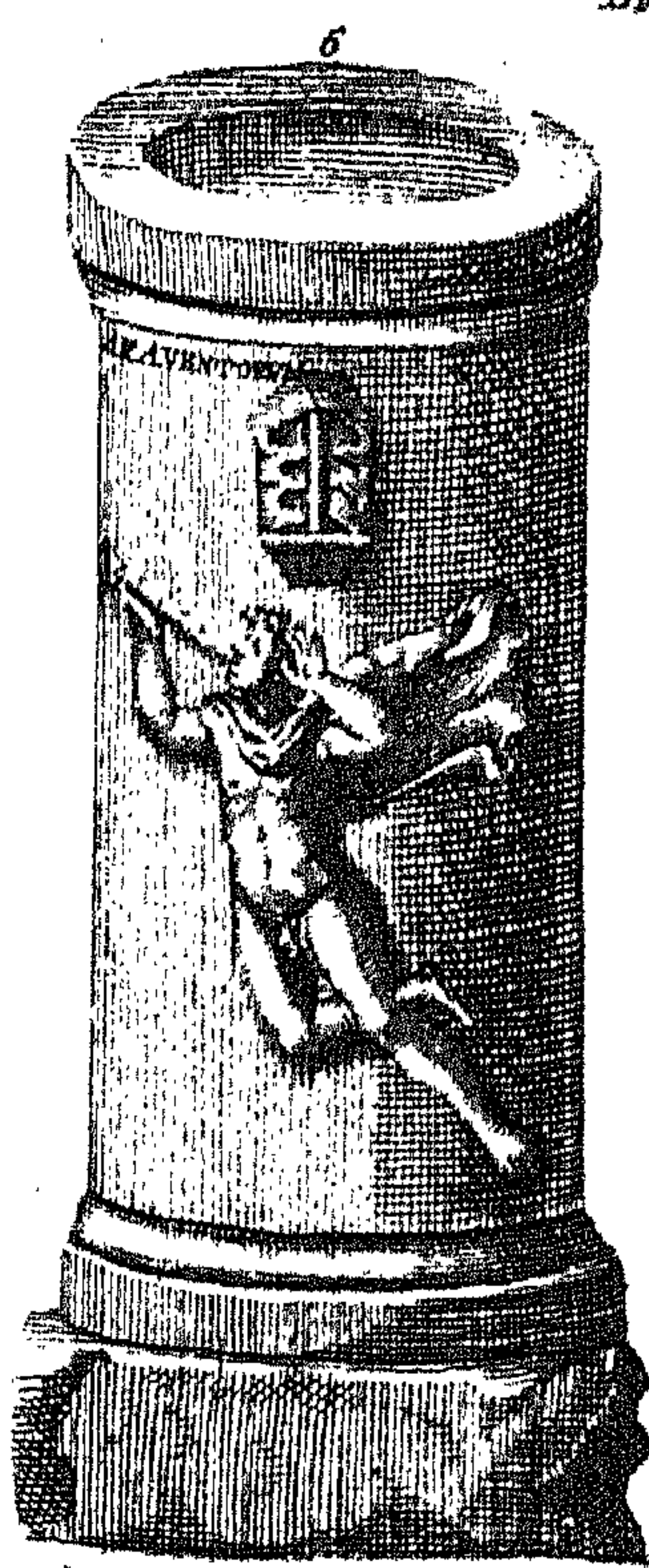
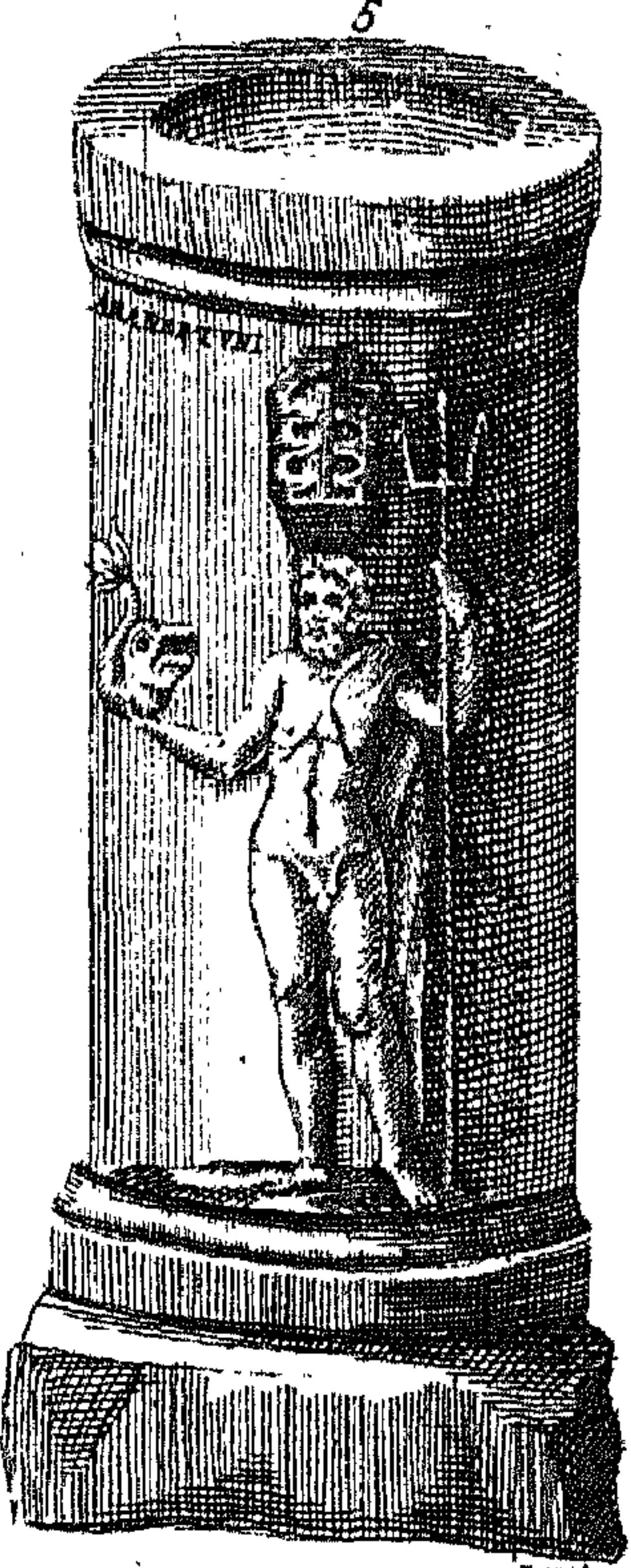
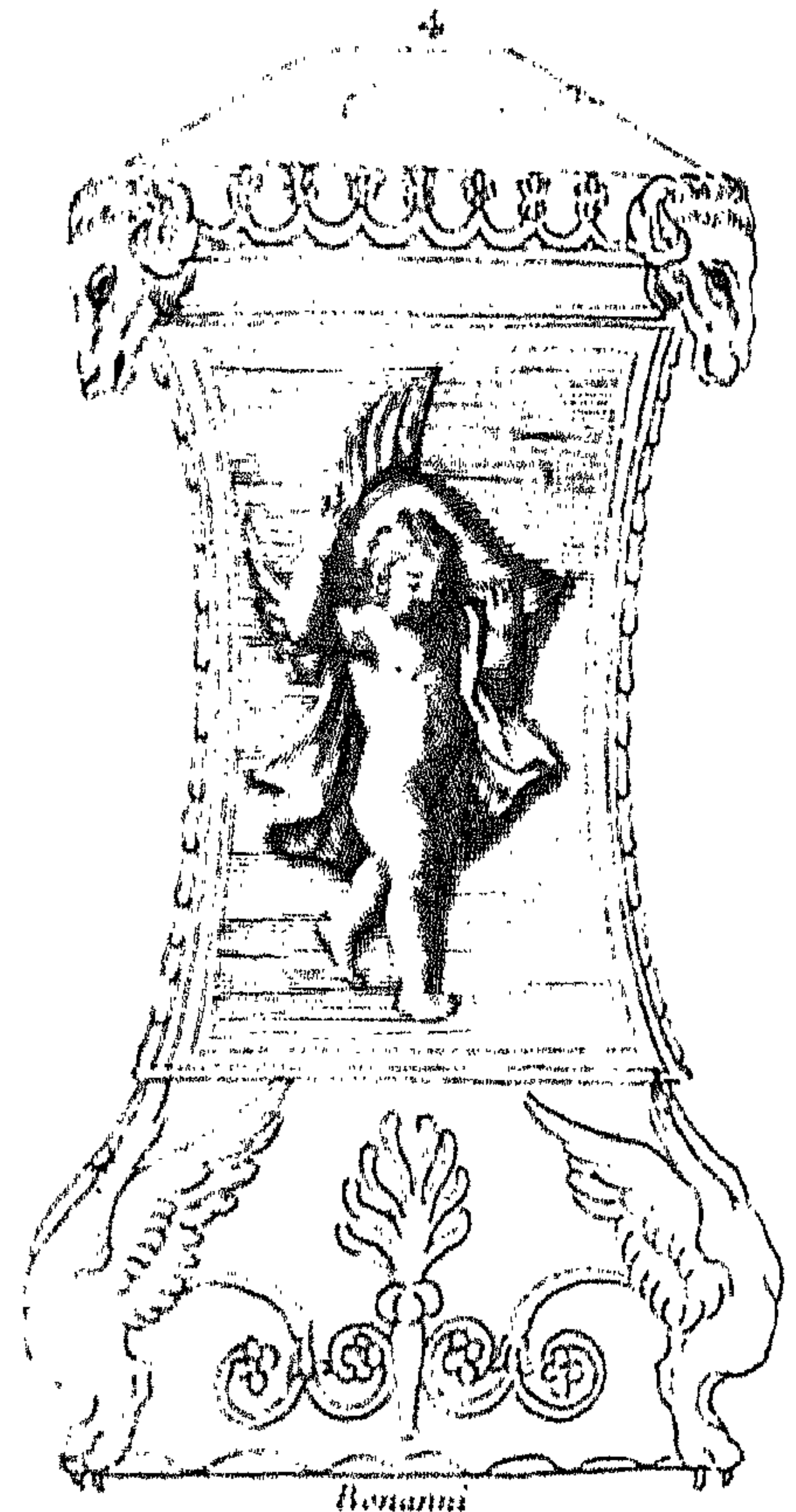
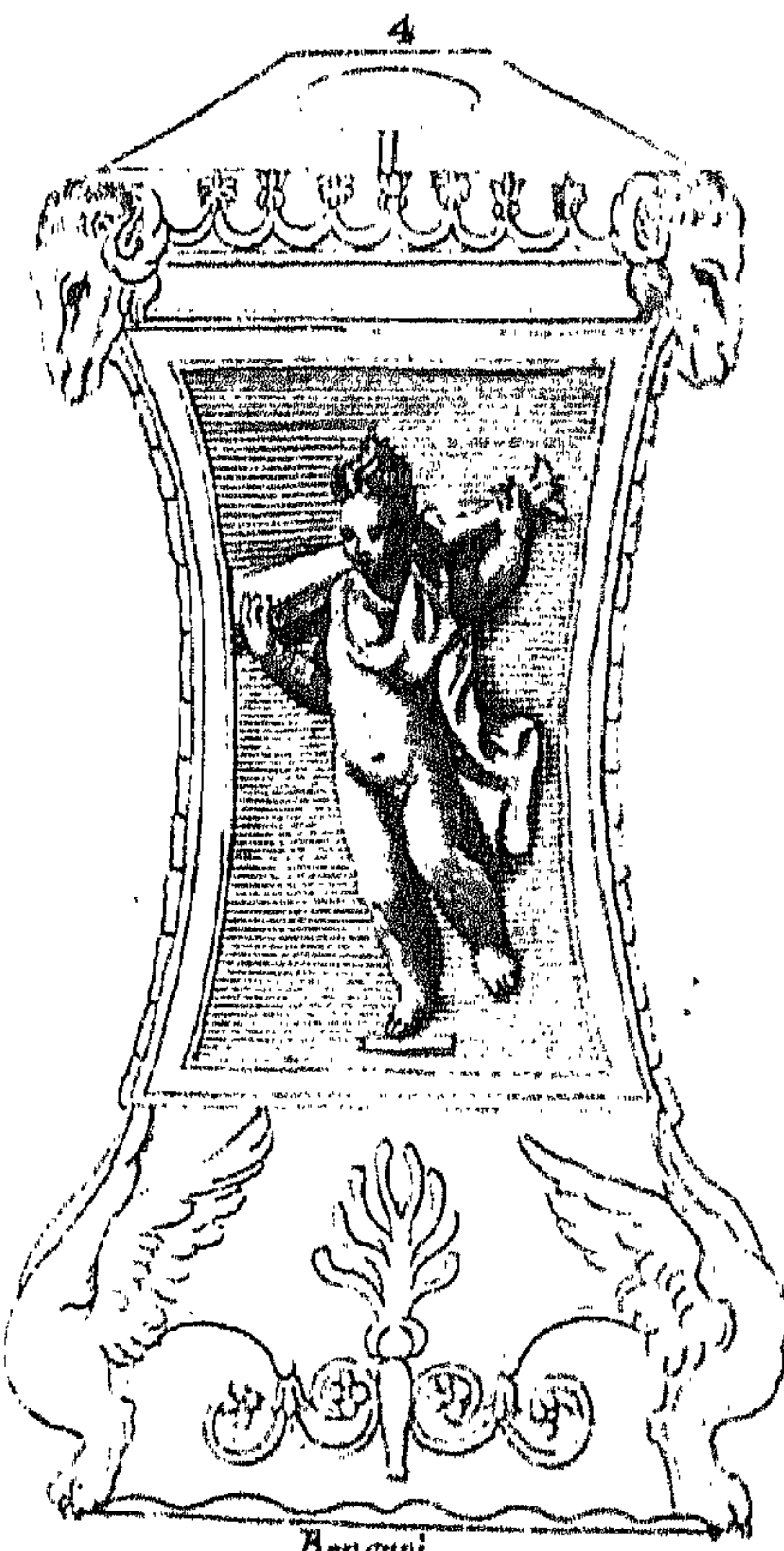
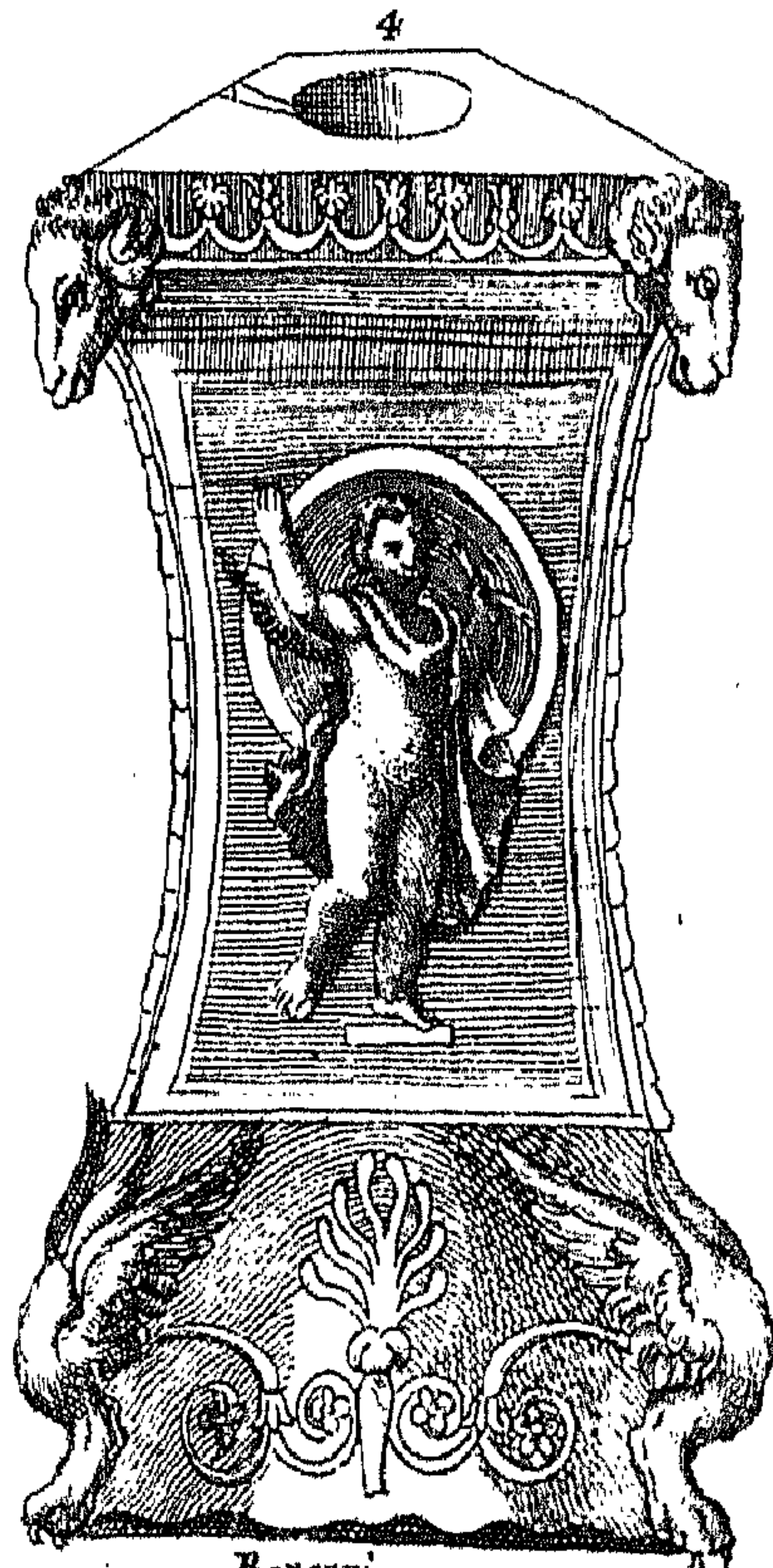
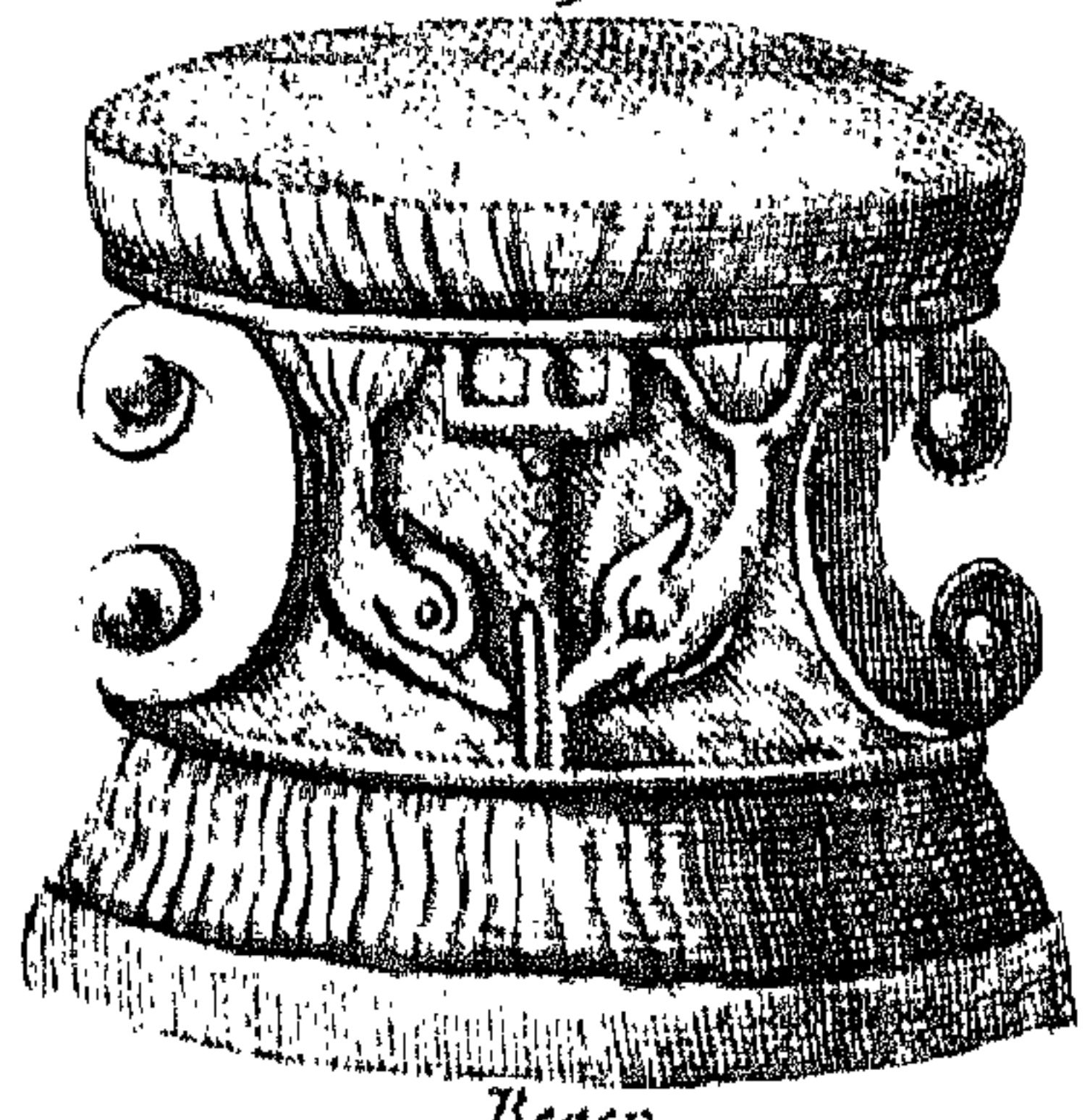
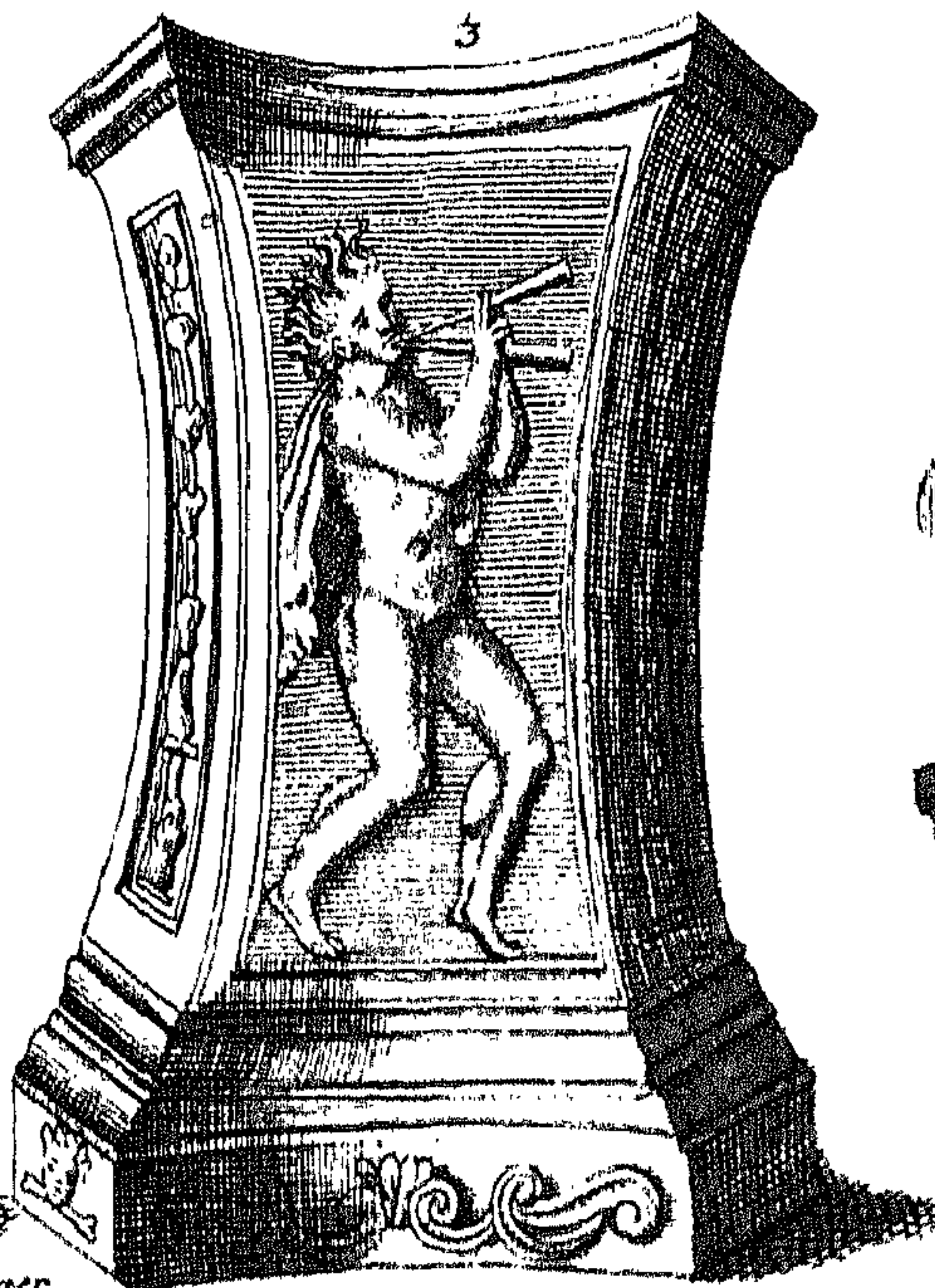
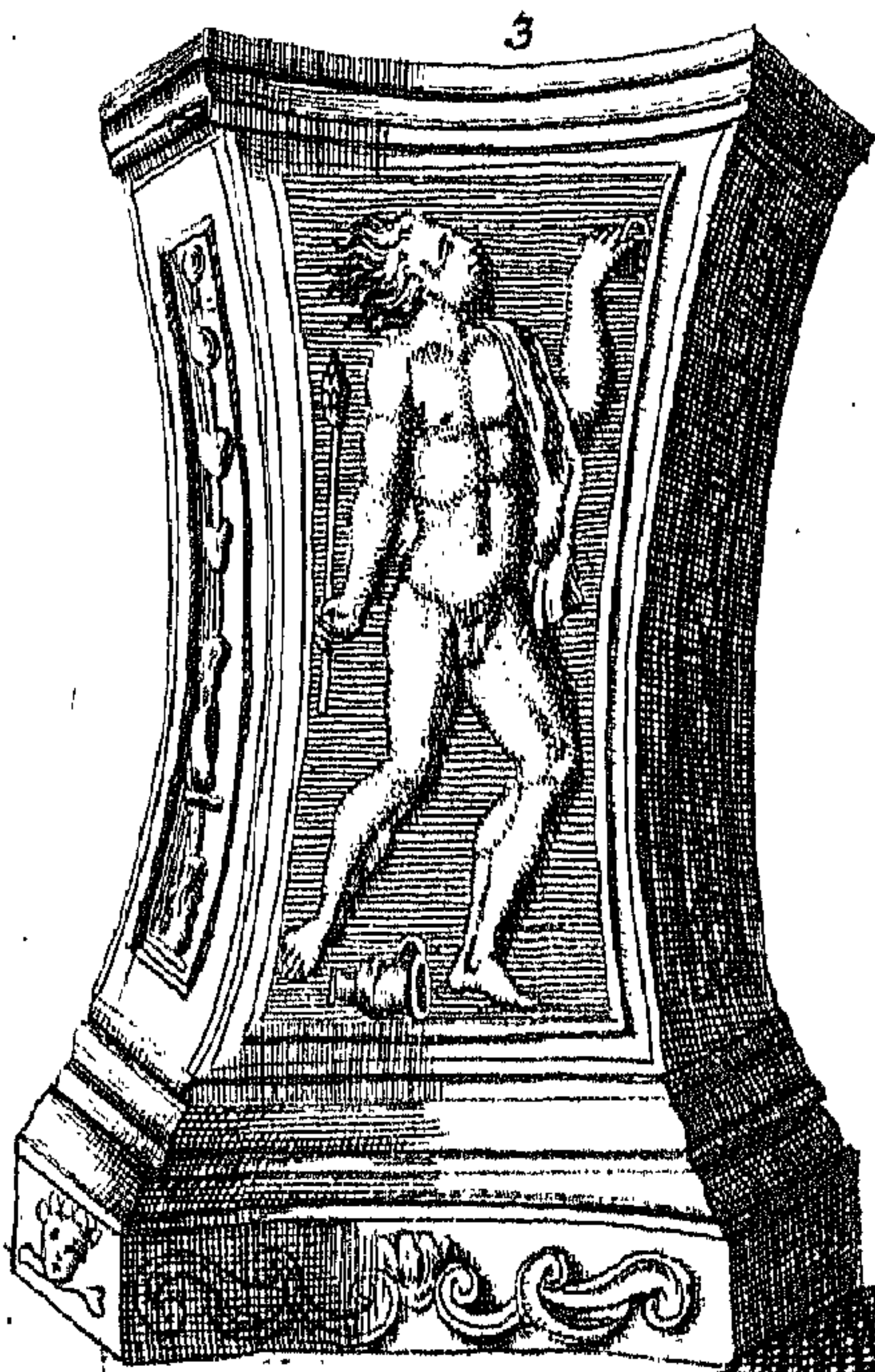
Altars were also set up in the Fields, and dedicated to the Rustick Deities, as *Pan*, *Sylvanus*, and *Vertumnus*. These the Peasants sometimes made of Turf only, and then they were call'd *Ara cespitia*, or *Ara graminea*. Altars thus made at little or no Expence, the Greeks call'd *ἀνὰ βλάστην*. *Capitolinus* reports, that when the Head of the Tyrant *Maximus* was brought to *Rome*, the Emperor *Balbinus* caus'd a hundred Altars of Turf to be made in one Place, upon which a hundred Sows and as many Sheep were sacrific'd.

C H A P. II.

I. Representations of different Altars. II. Round Altars found a little time ago at Nettuno. III. The Altars of the Winds reputed Gods. IV. Other Altars of a very different Form. V. Altars of the Gods taken in particular.

I. **T**HE Altars were sometimes adorn'd with Sculpture, in some of which were represented either the Gods to whom they were erected, or their Symbols. Examples of this we have already seen in the Temple of *Mercury* and some other Gods, and shall see more of them hereafter. Upon the Sides of the first Altar in the Plate, a Trident and two Dolphins are exhibited, which is a certain Mark that it was dedicated to *Neptune*. The four-square Altar below was dedicated to the Nymphs, as the Inscription imports. The next exhibits on one side a *Bacchanal* holding a Thyrsus in his Hand, and on the other a *Bacchanal* playing upon two Flutes; Marks of the Altar's being built to *Bacchus*. It had also another side which made it appear triangular, so that *Beger* was in doubt whether it might not be call'd a Tripod: Besides, *F. Bonanni* has given us just such another, which he calls a Tripod, and which we have here given after him: Each Face or Side exhibits a Genius, one of which carries an Oar upon his Neck, which seems to denote it an Altar of *Neptune*. But it matters not much whether it be call'd an Altar or a Tripod, tho' for my part I'm more inclin'd to call solid Bodies, such as these are, Altars than Tripods.

II. The four following Altars were dug up lately near *Antium*, which City, in the Language of the Place, is now call'd *Nettuno* from *Neptune*, who had great Worship paid him in that Place upon the Sea-shore. The Drawings of these Altars were taken by that noble Lord the Count *Marsigli*, a Person celebrated for his Knowledge in Antiquities, and communicated to me by my very learned Friend the Abbot *Fontanini*, a Bishop in the Court of *Rome*. All the four are pretty much of one Form, namely round, and hollow at the top, and in height about two Diameters. The first Altar is dedicated to *Neptune*; and inscrib'd *Ara Neptuni*.



Neptuni. The God himself is there also represented all naked, saving the *Pallium* upon his Shoulder, and holding in his left Hand a Trident, and in his right a Dolphin. I take no notice of the other small Carving, which seems a kind of Ornament upon the Head of *Neptune*, and is found upon two other Altars.

III. The second Altar ⁶ exhibits a winged Man, with a *Pallium* floating in the Wind, and playing upon a kind of Marine Trumpet, and has this Inscription, *Ara ventorum.* *Herodotus* makes mention of an Altar of the Winds, (B. 7. C. 178.) where he says, that at the coming of *Xerxes*, the People of *Delphos* being afraid, consulted their God both about their Safety and that of all *Greece*. The Answer of the Oracle was, that they should pray to the Winds, for that these were to be the most powerful Auxiliaries of *Greece*. This Answer they communicated to such of the *Greeks* as were jealous of their Liberty, and ready to defend it, who when they heard it express'd their great Obligations, there being nothing they dreaded more than the Invasion of these Barbarians. They therefore immediately built an Altar to the Winds in *Thyia*, where a Temple was dedicated to *Thyia* the Daughter of *Cepheus*, from whence this Place took its Name, and offer'd Sacrifices to them to render them propitious, which Custom the *Delphians*, because of the above-mention'd Oracle, observe at this Day. The third Altar ⁷ has no Inscription, nor Sculpture, except a Trident exhibited in the Stone, which in that place projects beyond the Round of the Altar. This Trident sufficiently denotes it to be an Altar of *Neptune*. The Sculpture of the fourth Altar ⁸ is a Ship, with a Mariner on Board by his Oar, the Sails spread, and a Flag or Streamer at the Prow, having this Inscription, *Ara tranquillitatis*, the Altar of Tranquility. There it was the Sailors invoked the Gods for prosperous Voyages. We shall see in the Chapter of Sacrifices the Use of Altars hollow at the top.

IV. In a Gem of *Gorlaeus's* there is exhibited an Altar of *Apollo*, as is manifest from the Raven, *Apollo's* Bird, and the Lyre that are upon it. There is also a *Cornucopia* between the Altar and the Lyre; but for what reason I cannot guess, unless the Engraver of the Gem, or he that caus'd it to be engrav'd, intended to signify thereby that it was from *Apollo* that he expected Plenty and Prosperity. The Altar is encompass'd with Festoons, and crown'd as it were in the manner taken notice of above. The Altar plac'd between *Mercury* and *Hercules* in the first Volume, is of a singular Form: It seems portable, and rests upon Feet. 'Tis four-square, and very low, and lessens gradually to the top, where there is a Border or Margin divided into Parts, in which the Flame appears. These Divisions of the Border, which are almost Semi-circular, recall to my mind the *Βωμὸς ἑκατοντακρήπιδας*, the Altars of a hundred Borders, of the Emperor *Julian* the Apostate, which, whether it ought to be understood of the Ornaments, or of these Divisions of the Border, I dare not affirm. The Altar of the *Greek Venus*, in the first Plate of *Venus* in the first Volume, is also very extraordinary: It's four-square, and rests upon four Feet curiously carved, the Feet resting likewise upon a four-square Base. The Altar it self is scarce so high as the Knees of *Venus*: From it a Flame arises that terminates in a Cone, and from the Sides issue two Branches, which seem to grow there; these meet at the top above the Flame, and so form a kind of Arch that encloses it. There were Altars also that were not solid, but made of Iron Bars, like that upon the Column of *Antoninus*, where the Emperor *Marcus Aurelius* is sacrificing. *M. Vailant*, in his *Greek Medals*, takes notice of an Altar between two Tapers, which is agreeable to the Custom amongst Christians. We have already seen in the first

first Volume a great number of Altars, and shall see more in the Course of this Work, there being hardly any part of it where they do not occur.

Sometimes there were many Altars in the same Temple; as in that of *Jupiter Hammon* in *Libya*, where *Virgil* says there were a hundred, and as many in the Temple of *Venus* at *Paphos*. Sometimes also many Altars were built for the same Sacrifice; as for that of *Balbinus* already taken notice of, for which a hundred Altars of Turf were built. Other Sacrifices we shall see, where, tho' there was not that Number of Altars, yet there was a Plurality, and these all of Stone. Thus in the Sacrifices of *Trajan* below we shall sometimes find five Altars.

V. We come now to speak particularly of Altars erected to the Gods, Heroes and others: But these it will be sufficient to enumerate: We shall however take in, besides those we have found from our own Enquiries, what we find in *F. Bertkau's* Book *de Ara*, in *Nardini* and others, who have given Descriptions of *Rome*. No Body is ignorant, that in all Temples there were Altars: Of these however I'm not now treating, but of such only as were not in Temples, or such as Writers have determin'd nothing certain about whether they were in Temples or not in them.

We have already taken notice of an Altar of *Jupiter Olympius*, made of a Heap of Ashes: Besides which there was also an Altar of *Jupiter Conservator*, mentioned by *Tacitus*; another of *Jupiter Ceramius*, or the Thunderer, mentioned by *Pausanias*; another of *Jupiter Catharsius*, or the Expiator: At *Rome* also there were many Altars of *Jupiter* under various Surnames, as of *Jupiter Elicius*, *Inventor*, *Pistor*, *Vimineus*, *Xenius* or *Hospitalis*. *Juno* also, surnam'd *Juga*, had an Altar at *Rome*, as had also *Dispater* or *Pluto*, and *Proserpine*, which last *P. Valerius Publicola* dug up. There were likewise Altars dedicated to *Mars*, *Mala Fortuna*, *Carmenta*, and the God *Consus*, the last of which was subterraneous; to *Evander*, *Laverna* the Goddess of Thieves, *Iebris*, and *Orbona*: There was another call'd *Ara Palatina*, from its Situation upon Mount *Palatine*; another *Ara Maxima Herculis*; another *Ara Maxima*, which was *Jupiter's* Altar upon Mount *Olympus*; another of *Ops* and *Ceres*.

Pausanias mentions a great Number of Altars that were in *Greece*, as of *Vesta*, *Neptune* on Horseback, *Minerva* on Horseback, *Vulcan*, *Apollo*, the *Muses* and *Nymphs*, *Mercury*, *Mercury Enagonius*, who presided in Combats, *Minerva*, *Diana*, *Diana* and *Alpheus*, *Venus* and the *Horæ*, *Hercules*, *Bacchus* and the *Graces*, *Pan* and *Venus*, *Bona Fortuna*.

Many Altars also are found dedicated to *Victory*, both among the *Greeks* and *Romans*. In their Houses they had likewise little Altars dedicated to the *Lares* and *Genii*, and to the *Junones*, which were the *Genii* of the Women.

Altars, not a few, were also dedicated to unknown Gods; one of which sort *St. Paul* found at *Athens*, with this Inscription, *To the unknown God*. This unknown God was in great Veneration with the *Athenians*, and by many call'd upon to witness in their Oaths. *Philostratus*, in the Life of *Apollonius Tyaneus*, says also that there were Altars there of unknown Gods, ἀγνίστων δαιμόνων; where, by using Words of the plural Number, he seems to intimate that there were several Altars of several unknown Gods. There were also Altars of different Gods in all their *Circi*, as of *Consus* or *Neptune*, in Honour of whom their Feasts call'd *Consualia* were celebrated; of the *Lares*; of those they call'd *Dii potentes*, and of others call'd *Dii valentiores*. Dramatick Theaters had also their Altars, and at their Feasts they had them likewise, as well as at the Boundaries of their Fields, which last were dedicated to the God *Terminus*.

Oaths and Treaties were also made at the Altars, to render them more sacred and inviolable. *Cicero* tells us, that when they swore they touch'd the Altar, that

that their Oaths might be more solemn. There also Marriages were celebrated, and the strictest Friendships contracted; Examples of which are frequent in Authors. Altars were likewise esteem'd at all times Places of *Asylum*, both by the Worshipers of false Gods, and of the true. How far this Refuge extended, and in what Cases it was lawful to seize the Criminal that had taken Sanctuary there, without violating the *Asylum*, has been already shewn. They had also Altars dedicated to the *Manes*, or their *Aræ Sepulchrales*, many of which are inscrib'd *Σωμὸς*, or *Ara*; but of these we shall speak hereafter in the Book of Funerals.

C H A P. III.

I. The meaning of the Tripod. II. The Figure of the Tripod at Delphos. III. Representations of several Tripods.

I. **T**HE Word *Tripod* is, generally speaking, taken for any sort of Vessel, Seat, Table, or Instrument with three Feet: But then this general Signification is by *Athenæus* restrain'd to two sorts of Tripods; the one call'd *ἐμπυρῆστις*, or *λοετορχός*, that is to say, a great Vessel which they set upon the Fire to warm their Water in for the Baths; and the other call'd *κεγλήρ*, or Cup.—This Distinction of his leaves us in the dark about the Form of these two Vessels, and gives us only the Ideas of a greater Tripod and a less. But here I intend to speak of those only that they used in their religious Worship, and which frequently occur in ancient Monuments, and upon Medals both *Greek* and *Roman*.

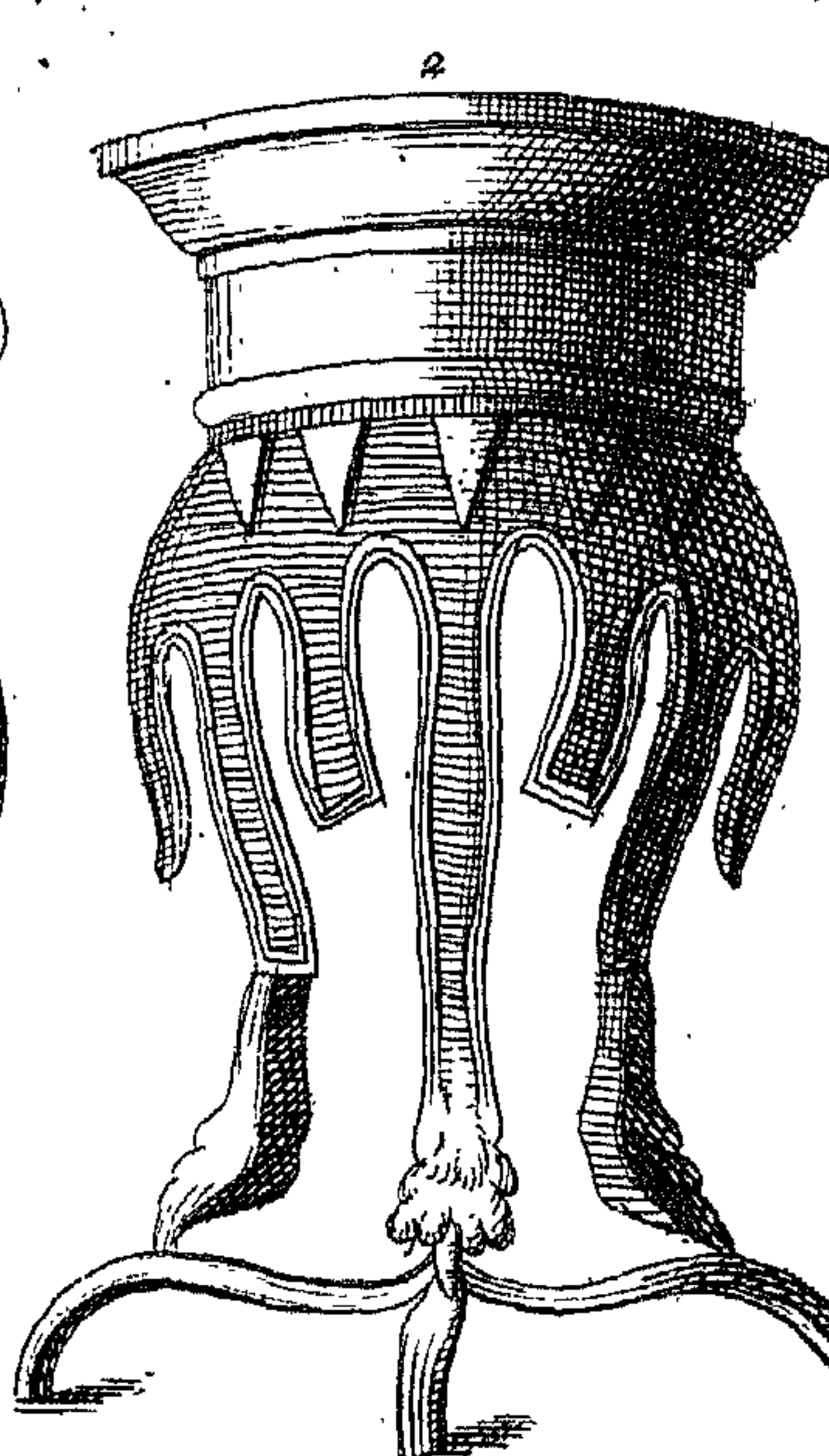
II. These are generally made in fashion of that in the Temple of *Apollo* at *Delphos*, upon which the *Phœbades* or *Pythiæ* stood when they delivered their Oracles. *Herodotus* in *Calliope*, speaking of the Victory obtain'd by the *Greeks* over the *Persians*, says they offer'd Tripods to *Apollo*: His Words in *English* are these, 'Having gather'd together all the Money, they separated a tenth part of it for the God that was worshipp'd at *Delphos*, of which they made a golden Tripod, and consecrated it to him; which Tripod is seen at this Day standing upon a Serpent of Brass with three Heads.' By these Words of *Herodotus* it appears that this brazen three-headed Serpent was not the Tripod, but the Prop or Support of it only; and this is further confirm'd by *Pausanias*, (in *Phoc. B. 10. p. 633.*) who says that the Tripod of Gold offer'd by the *Greeks* after the Battle of *Platea*, was supported by a brazen Dragon. They have given us nevertheless for the Tripod of *Apollo*, the Figure of a Serpent exactly like this, found at *Constantinople*, which, in all Probability, was no more than the Base of a Tripod, as that at *Delphos* was: For the Tripod of *Constantinople*, which *Constantine* the Great plac'd in the *Hippodromus*, seems to have been made after the Model of that of *Delphos*, according to *Zosimus*, (*B. 2. p. 107.*) whose Words are these: 'In a certain Place of the *Hippodromus*, *Constantine* plac'd the Tripod of the *Delphick Apollo*, in which was compris'd the Figure of *Apollo*.' This Serpent therefore with three Heads, as *Petrus Gillius* has very well observ'd, was only as the Base of the *Constantinopolitan* Tripod, as the other Serpent was of the *Delphick*. The Figure of it shall be given hereafter, as *Vheler* has publish'd it. The different Windings of this Serpent makes a large Base, and are more and more dilated towards the bottom; the three Heads also at the top spread themselves, and are distributed at equal Distances; doubtless to sustain the three Feet of the Tripod.

Another Proof that this Serpent was not the Tripod, is this, that the Figure of *Apollo* was upon the Tripod, whereas no such appears in this three-headed Serpent. *Athenæus* calls this Tripod the Tripod of Truth, and says that it belong'd to *Apollo*, because of the Truth of his Oracles; and to *Bacchus*, because of the Truth there is in Wine; and in Men, when they have freely drank.

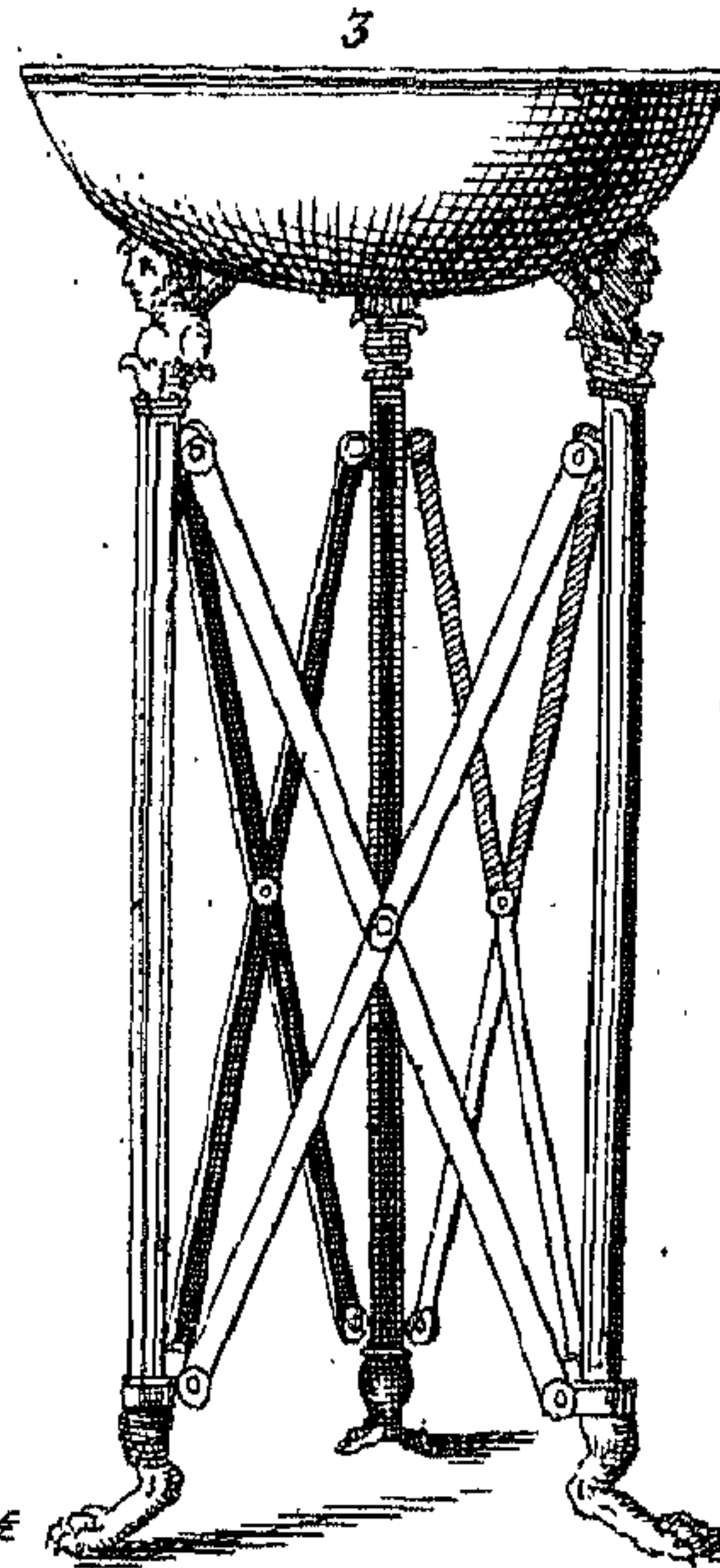
- PLATE XVIII. III. These Tripods are found in different Forms, and are some of them supported with firm, solid Feet, and some with Iron Rods or Bars. The first Tripod we shall give¹ is taken from the *Museum* of *Brandenburgh*: The second² from the celebrated M. *Foucault*, and has this Singularity, that its three Feet are supported by a Base with three Feet. The next³ belong'd formerly to Cardinal *Chigi*, and is supported with Bars, terminating at the bottom in three Feet of a Beast. The next⁴ has one of its Feet twisted round with a Serpent; which is sometimes to be met with upon Medals. The Serpent was thus us'd for many Purposes; as first, for a Symbol of the Sun, which, physically speaking, is the same with *Apollo*; secondly, for a Symbol of Physick, of which *Apollo* was the God, as well as *Æsculapius* his Son. The Vase upon this Tripod has an elegant Cover upon it, which Cover is sometimes to be seen upon Medals. The next Figure⁵ is only the Base of the *Delphick* Tripod, which Tripod, as has been observ'd, was made of the Spoils of the *Persians* after the Battle of *Platea*, upon the Model of which *Constantine* the Great caus'd a Tripod to be made, and plac'd it in the *Hippodromus* at *Constantinople*, together with a Base like to this. The Heads of the Serpents are separate, and dispos'd like a Triangle, that every Head may support one of the Feet of the Tripod, and the Bodies of them so twisted together as to make a Base, enlarging the Windings as they come nearer the Ground, as may be seen in the Figure.
- 6 The following Tripod⁶ belongs to the Jesuits of *Besançon*, and has this Singularity in it, that out of the middle of the Vase there arises a sharp Point. The next⁷ was taken from a Medal of the late Abbot *Sinibaldi* a Roman. After these come fifteen Tripods⁸ publish'd by *Spon*, the largest of which was dug up at *Forojulius*, or *Frejus*, upon the Sea-shore, and brought to the renown'd *Peiresc*. The other, which are of different Forms, were brought from divers Places. One of these plac'd, near a military Ensign, emits a Fire from the Vase like a burning Altar. A Roman Soldier is also sacrificing upon it, and pouring out of his *Patera*; for they us'd to sacrifice upon these Tripods as well as upon Altars. Upon the next Tripod there is a Serpent, the Symbol of *Apollo*, and on two sides of it the augural Staff, and the *Simpulum*. By the next there is a Man sacrificing as before, but with this Difference, that this is in the Habit of a Sacrificer, and has his Head veil'd. They sacrific'd however both these ways, as shall be shewn hereafter. The following Tripod has a *Simpulum* upon it, and on the side an augural Staff and a Dish. These were sacred Utensils, which shall be spoke to by and by. Upon the next Tripod is a Dolphin, and underneath a Raven: the first the Symbol of *Neptune*, and the last of *Apollo*. The next has likewise a Dolphin, and the next after that the Figure of the Sun, which, physically speaking, as has been observ'd, is the same with *Apollo*; tho' in their Worship they were distinguish'd the one from the other. Upon the next Tripod is a Raven, and below a Lyre; both Symbols of *Apollo*: the Flower on the side is too small to be distinguish'd. The following Tripod has no Vase; it has probably been broken off, thro' the Injury of Time. Near another Tripod three Women seem to be performing some religious Act; but what it is is not easy to guess. The next Tripod has nothing remarkable. But the next, which is upon an Urn, has two Swans upon the two Sides of it, which, tho' they are Birds sacred to *Apollo*, are perhaps put there only for Ornament. The two last



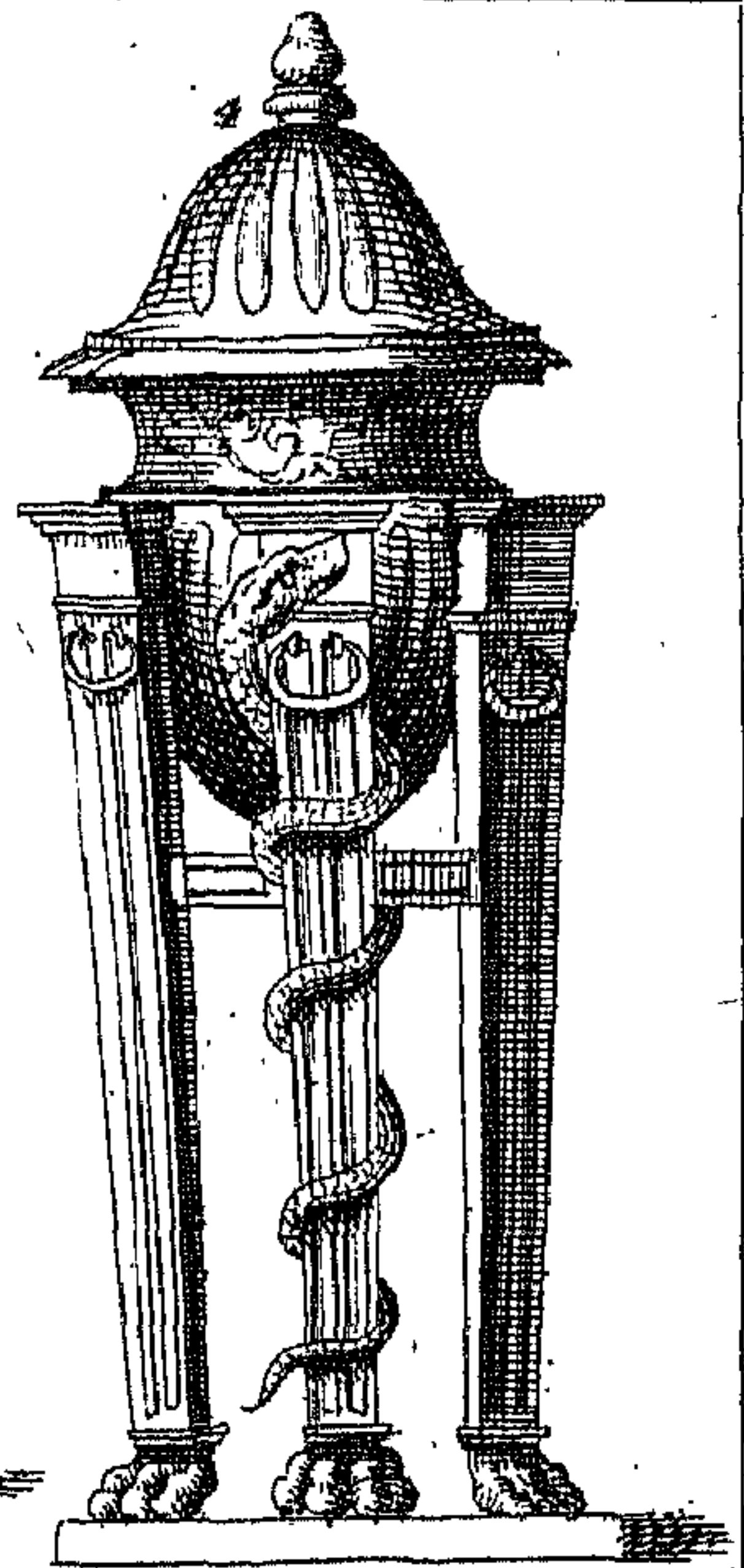
Beger



M. Foucault

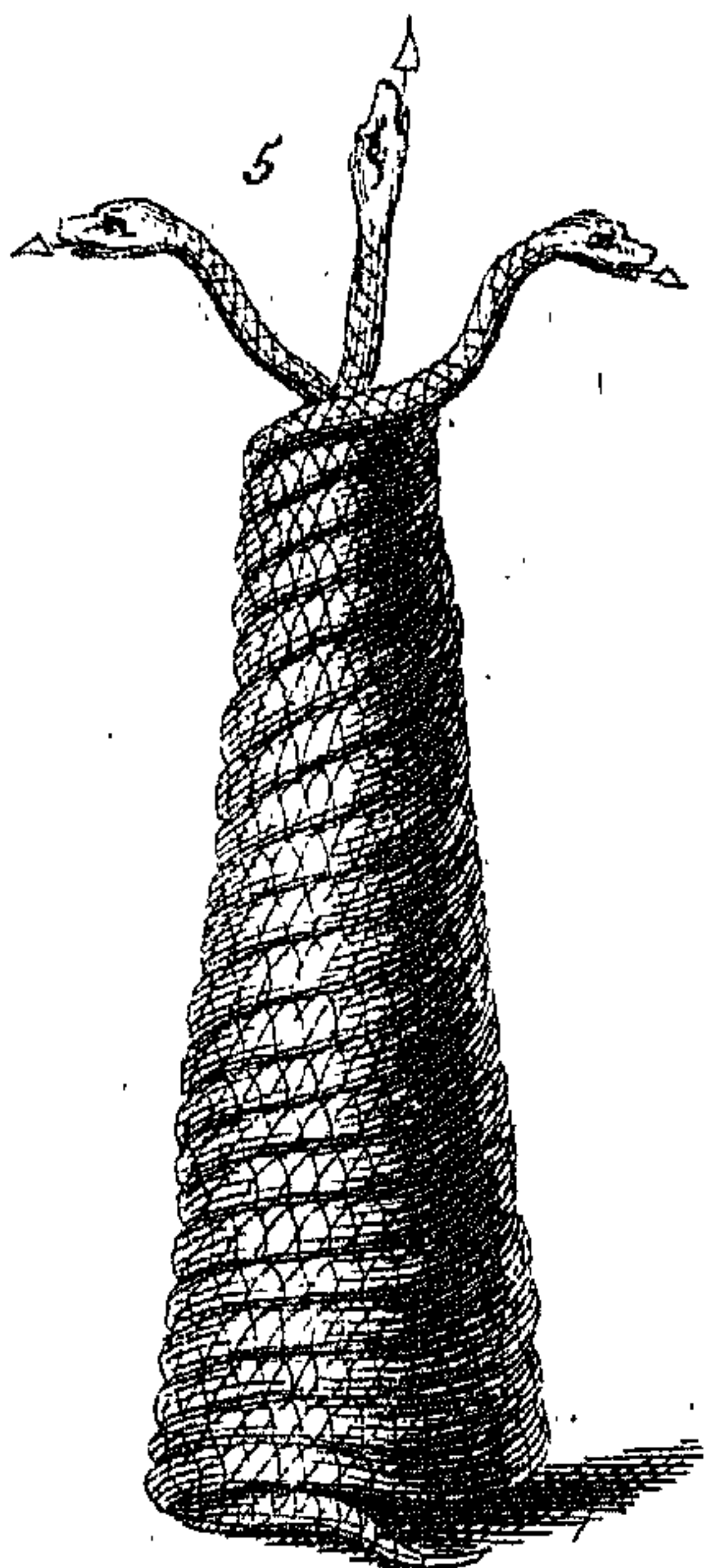


La Chausse

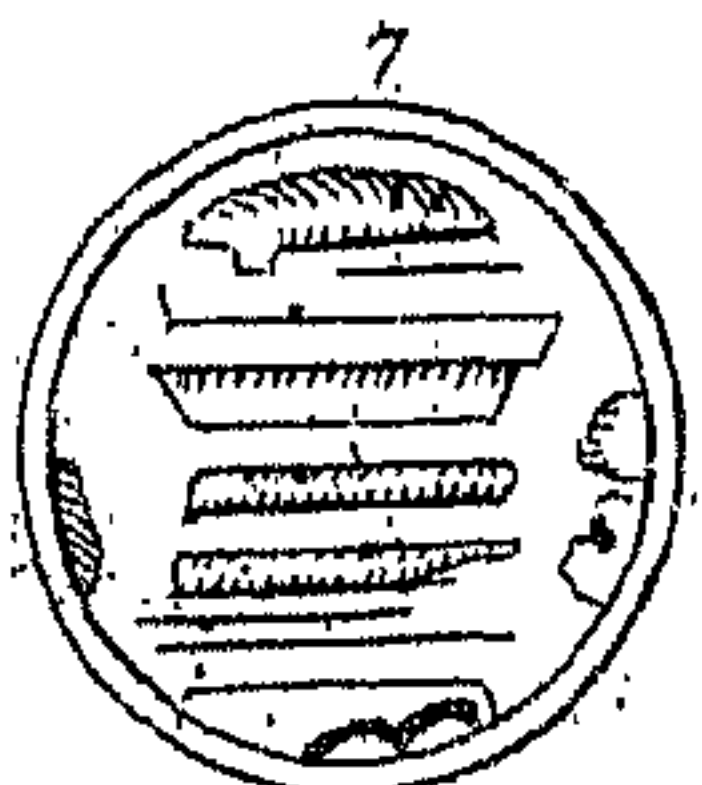
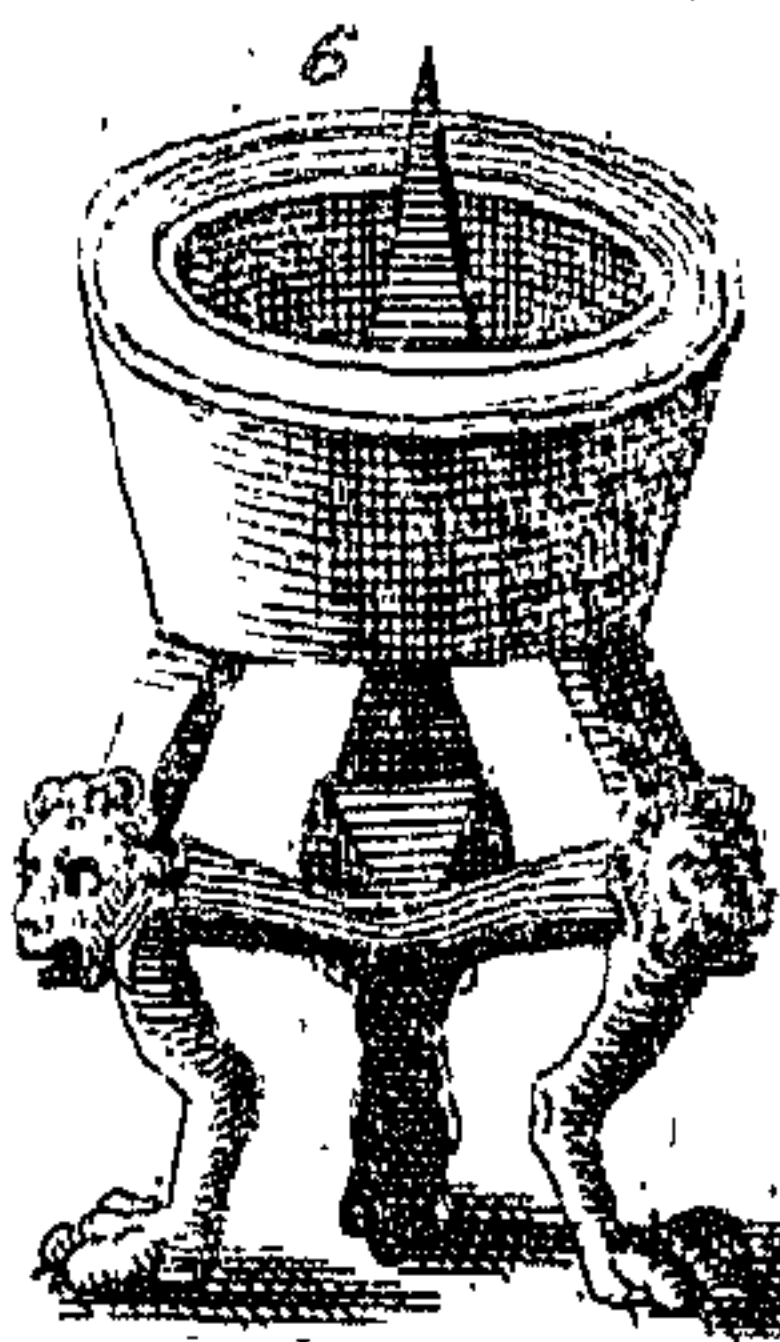
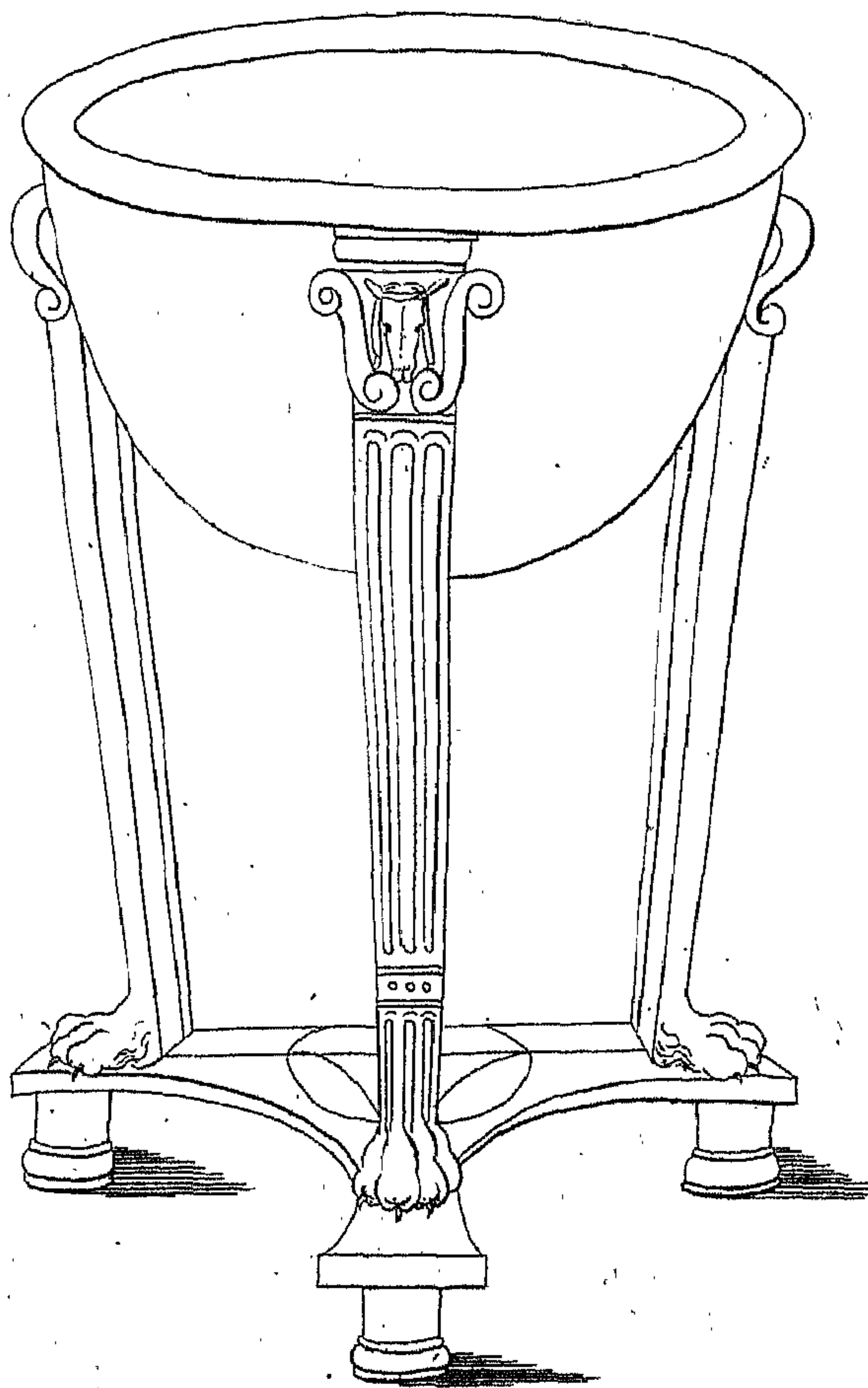


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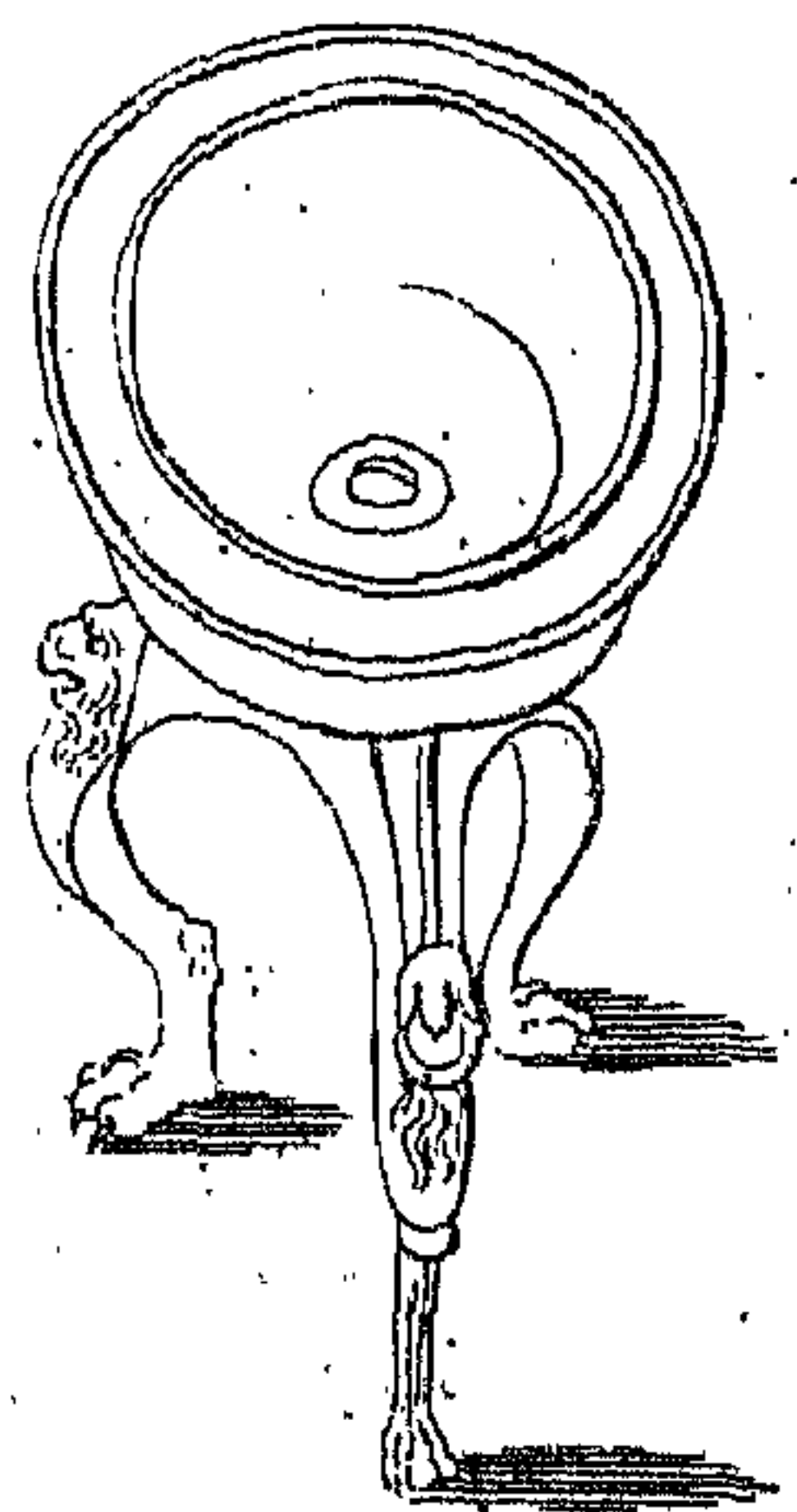
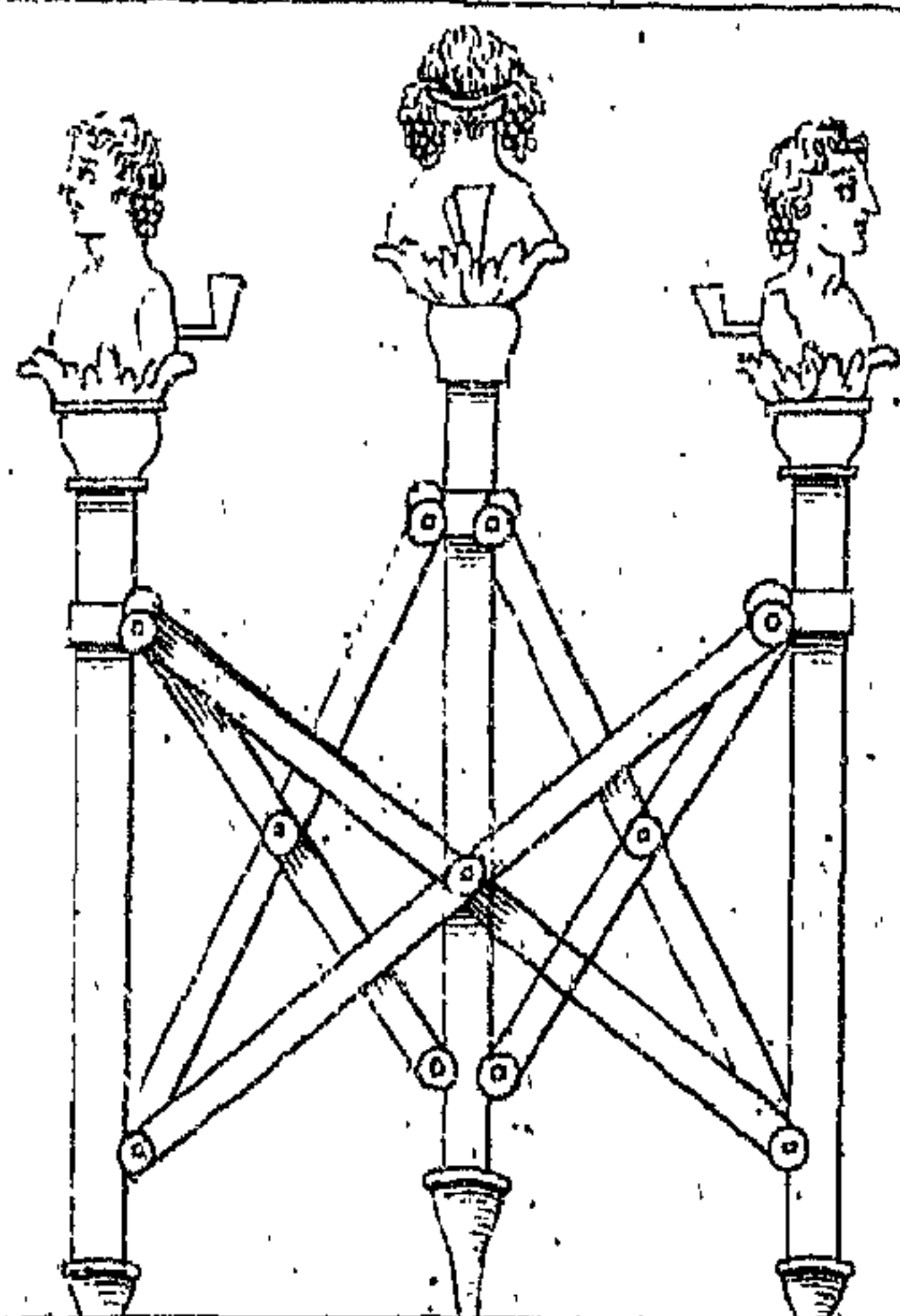
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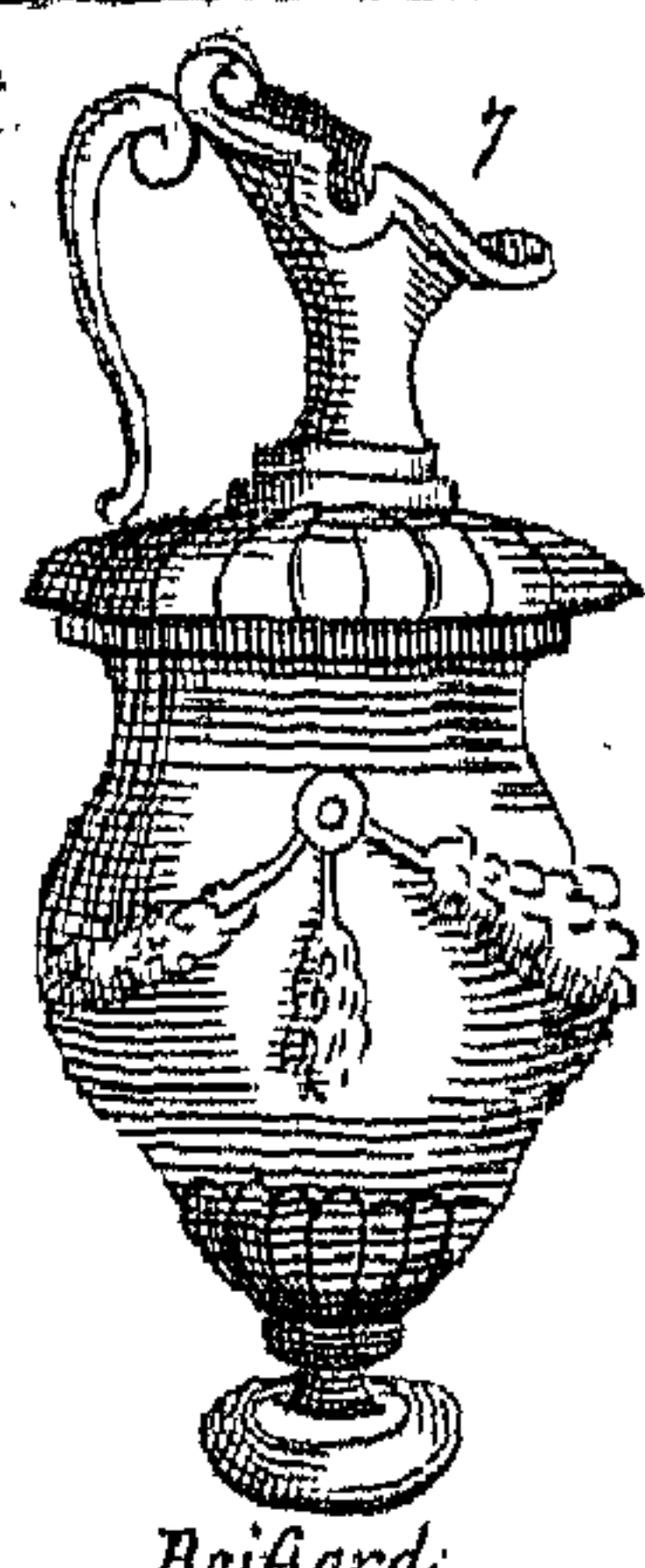
Pandori



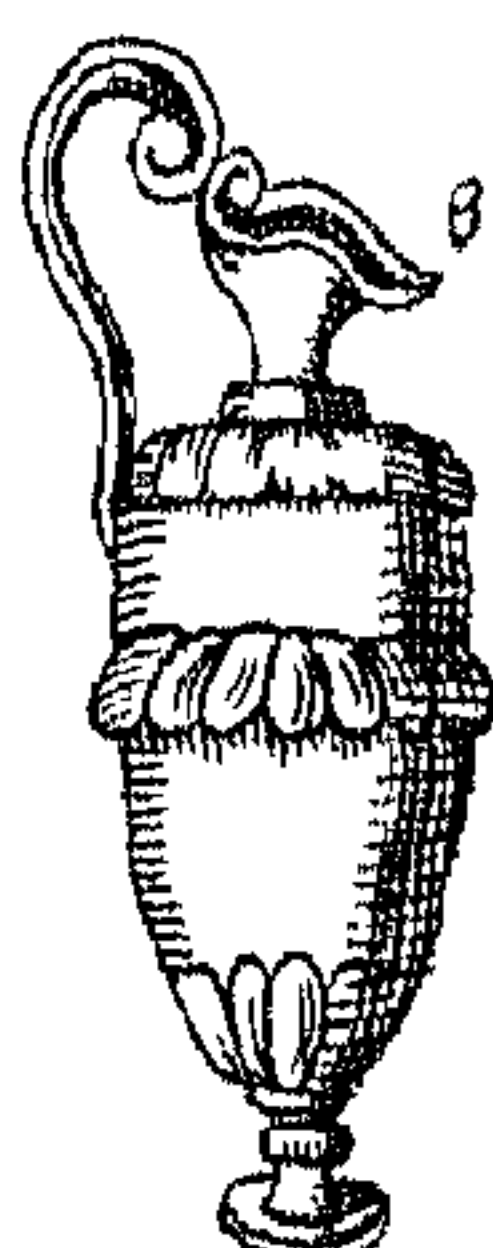
Simibaldi



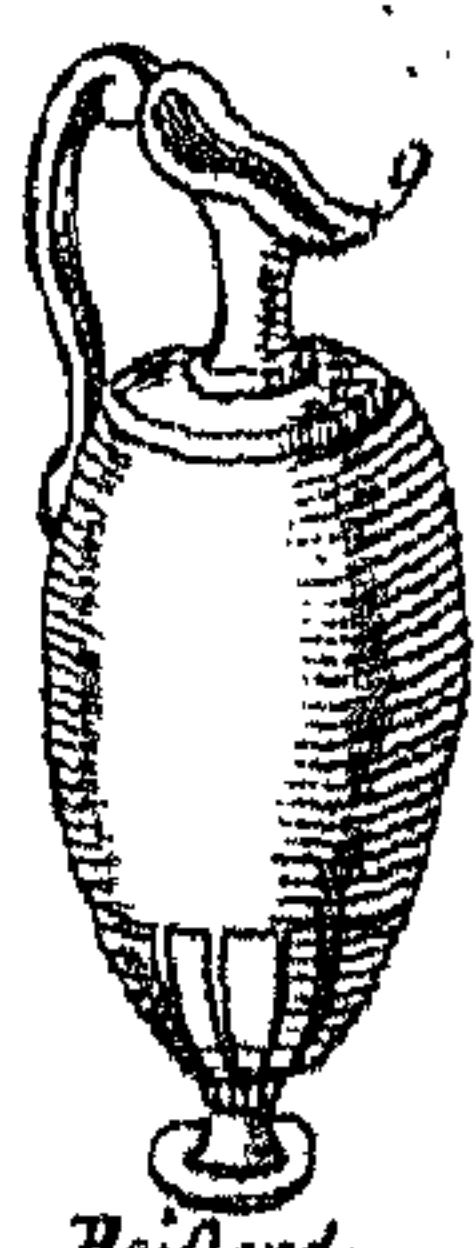
From



Boissard



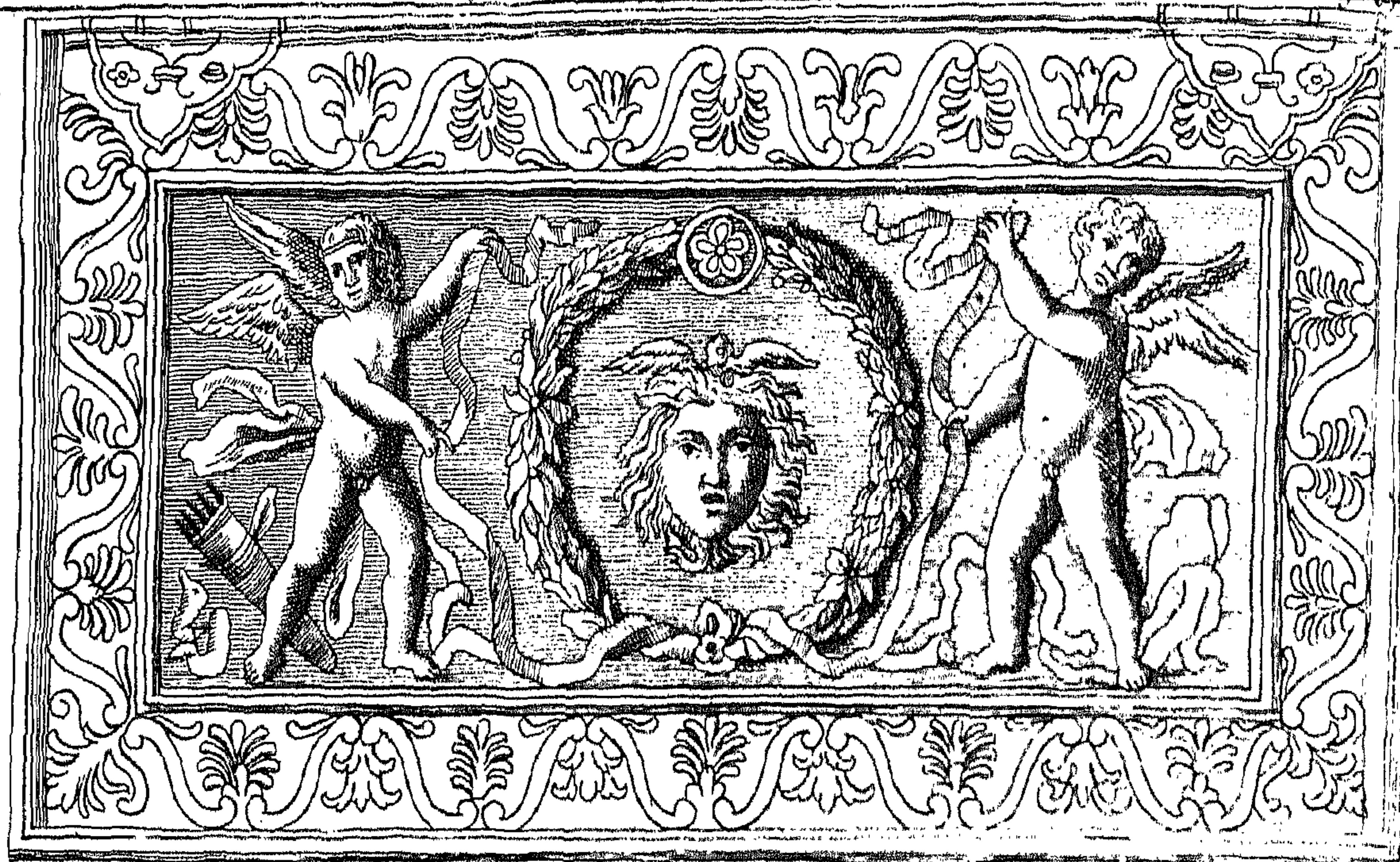
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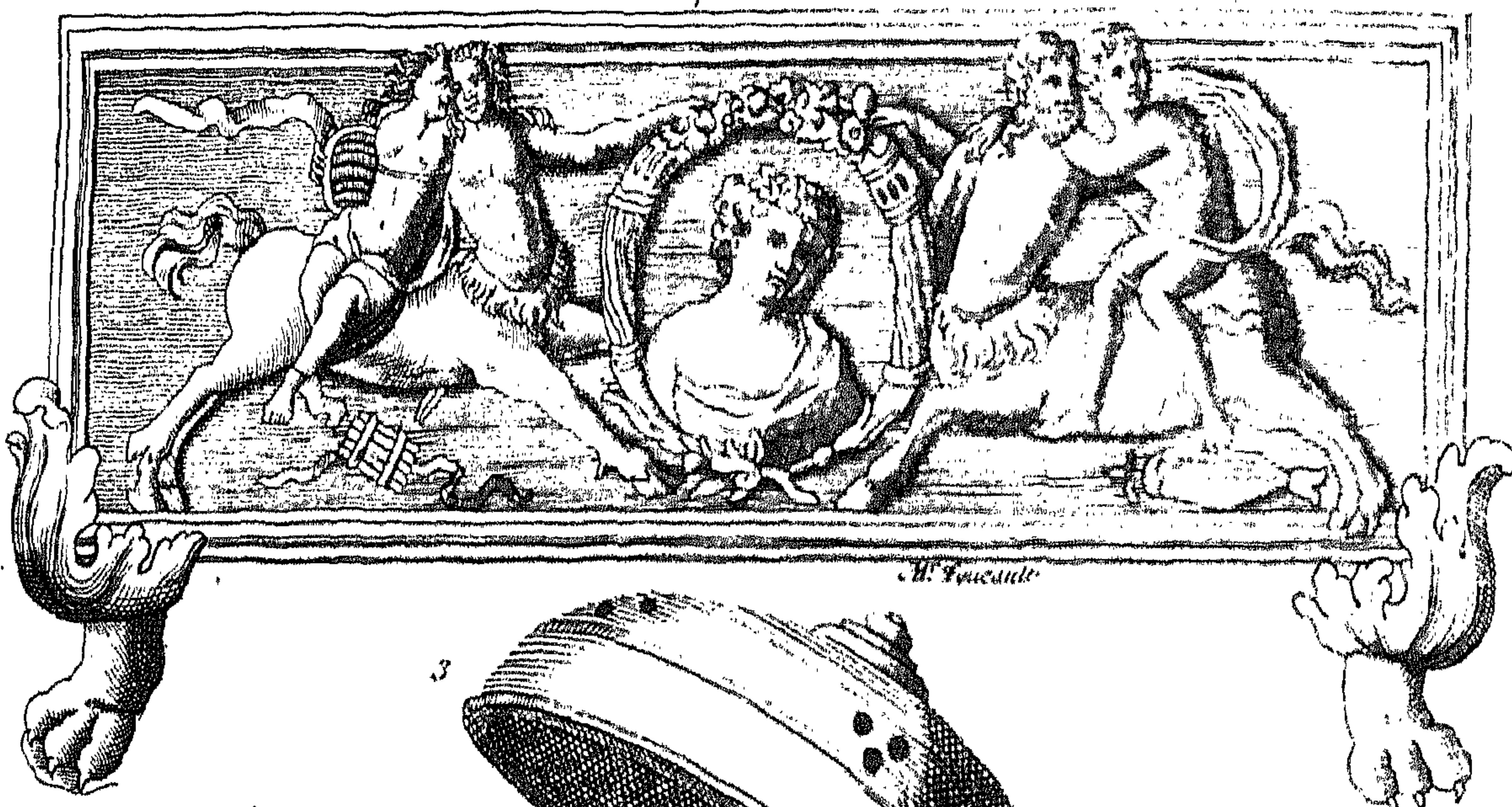
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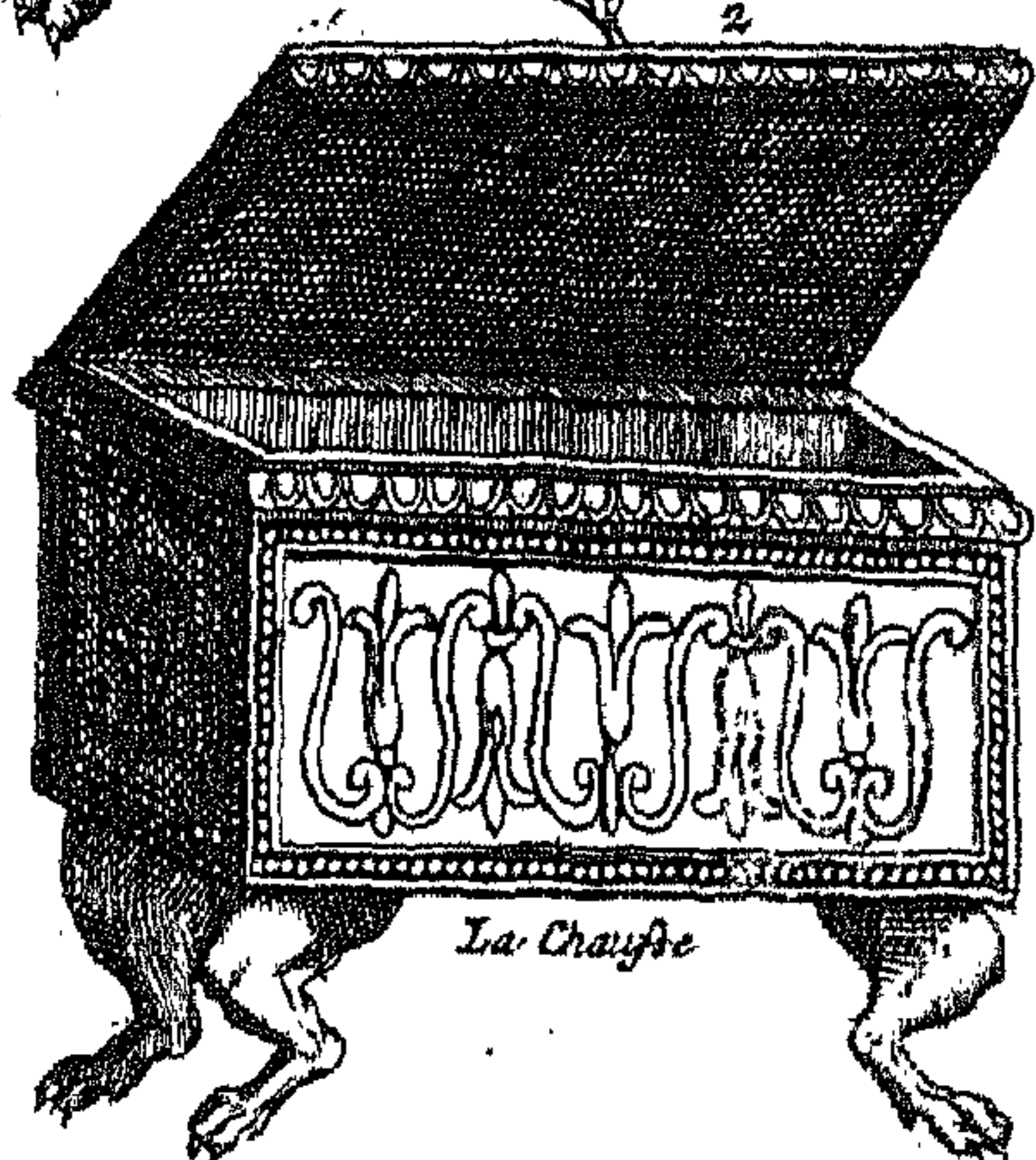
M. Foucault



M. Foucault



M. Foucault



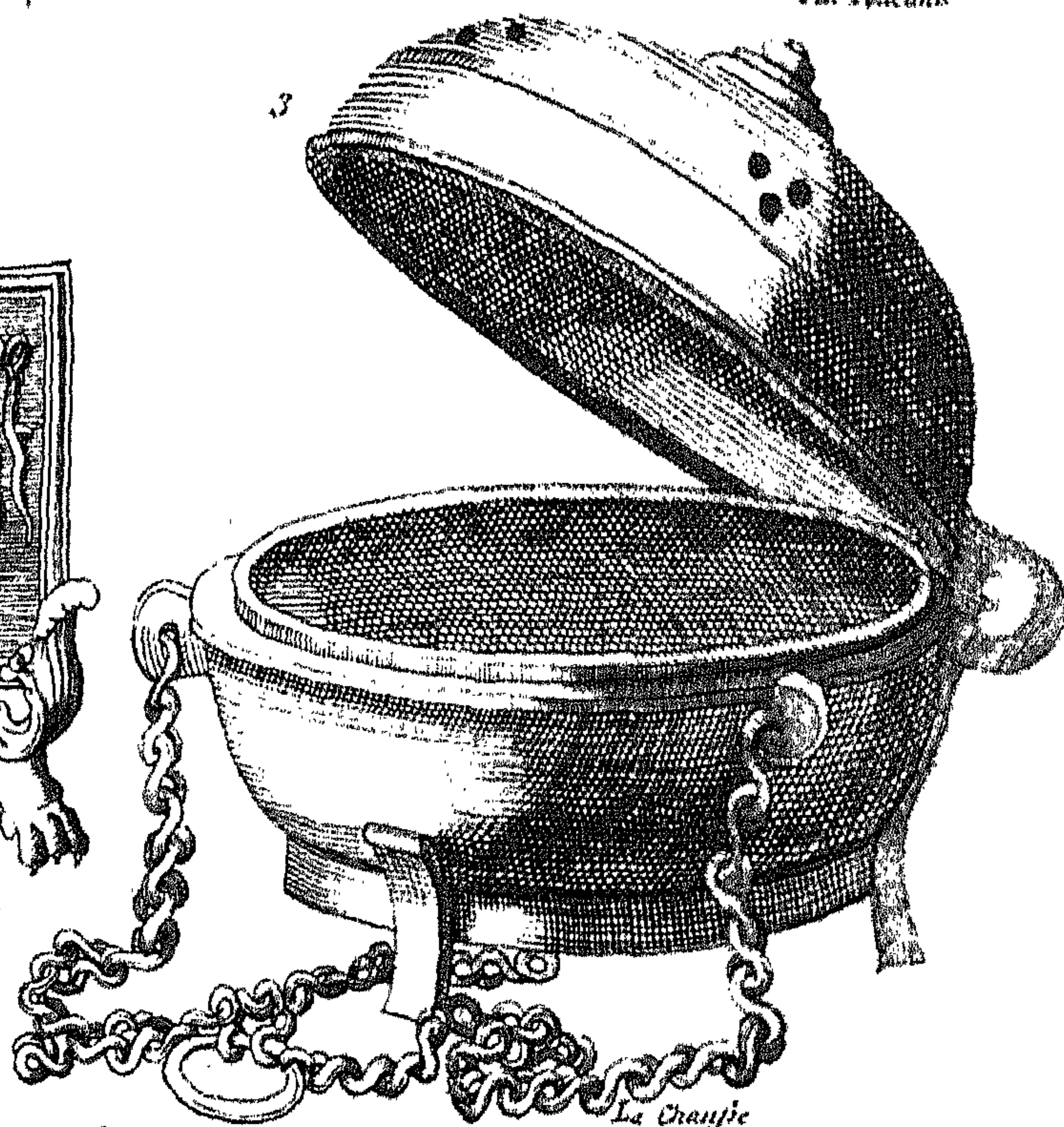
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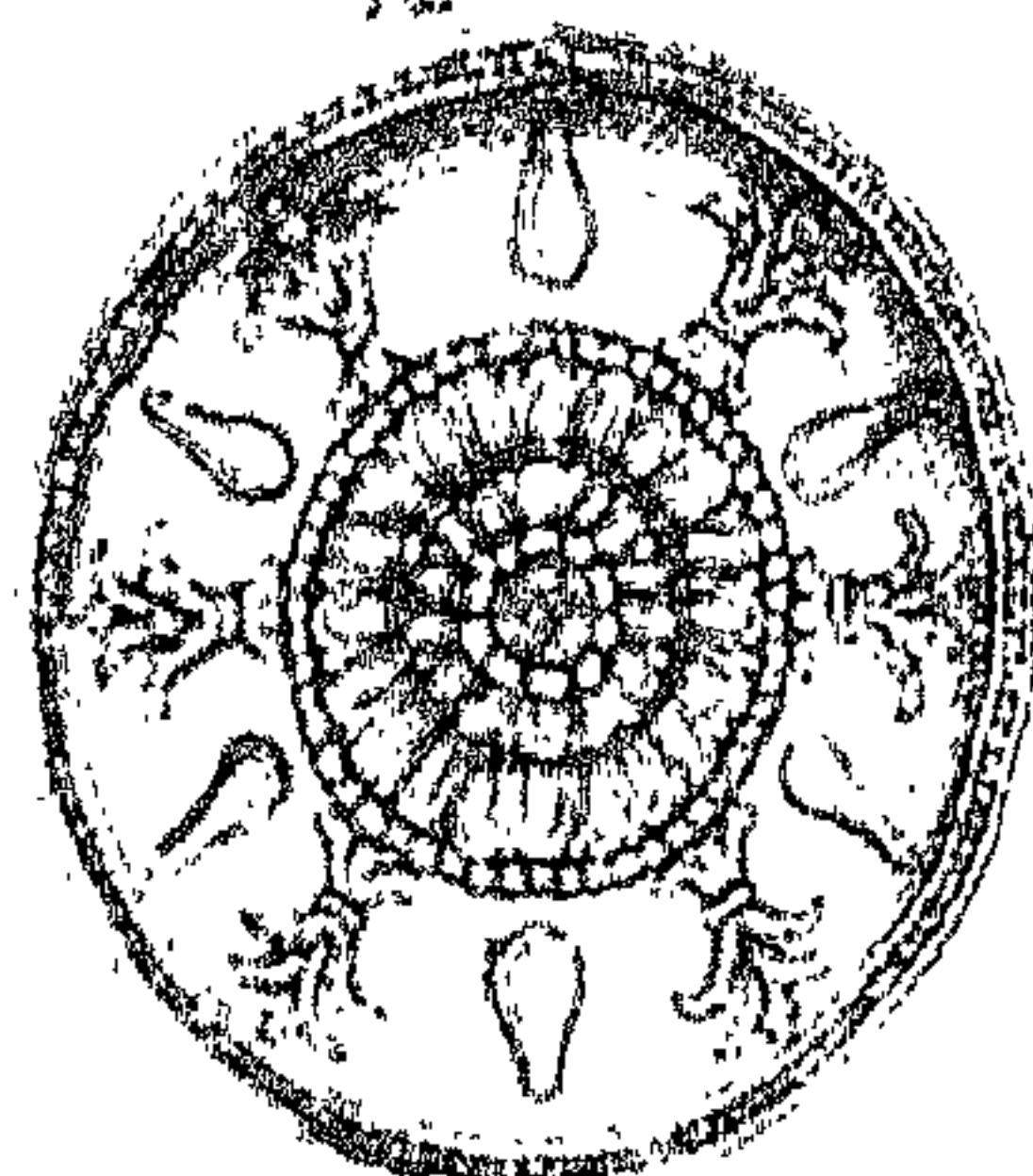
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St. Genesius



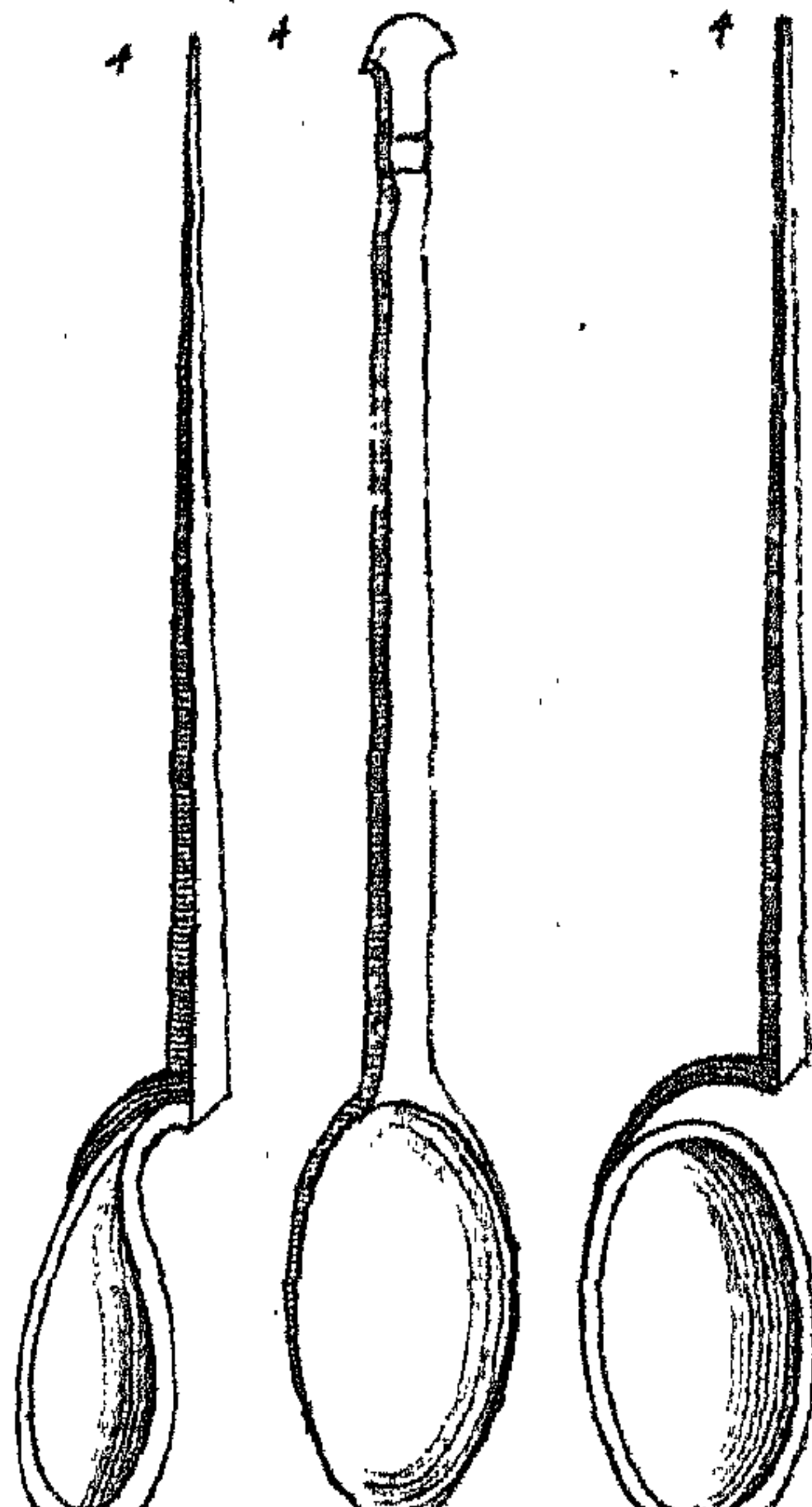
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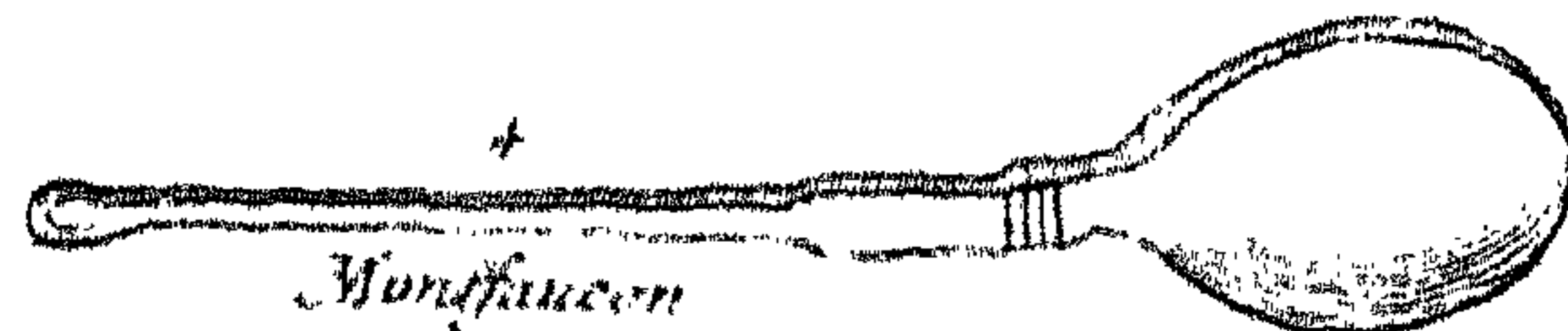
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M. Le Bran



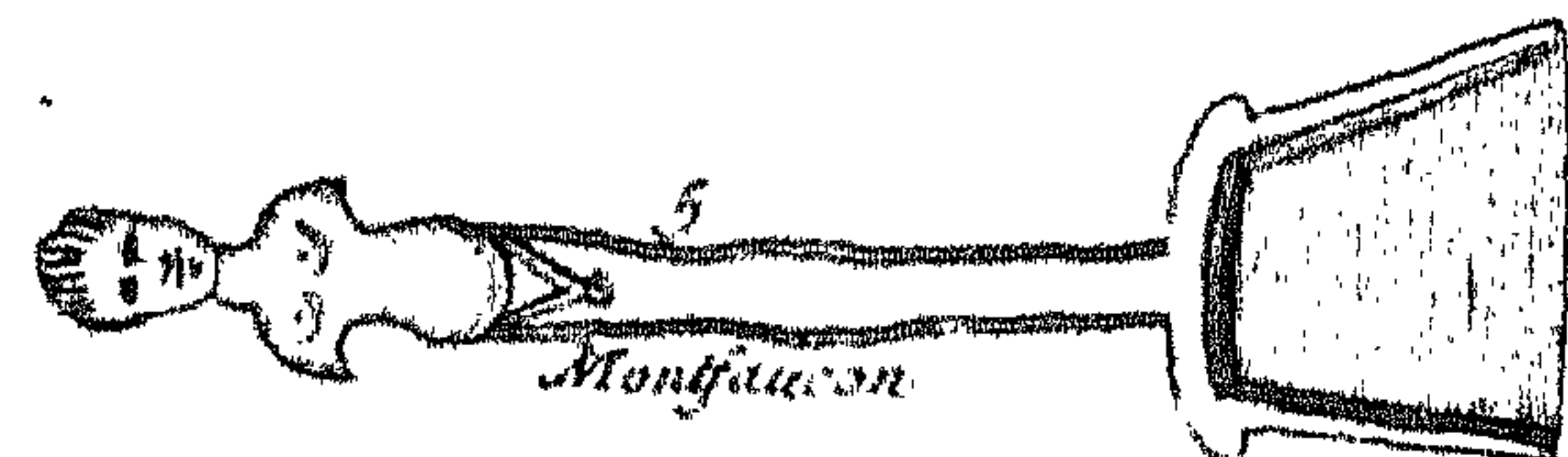
M. Charlet. Montfaucon. M. Charlet



Montfaucon



Benard



Montfaucon

last Tripods are of that sort they used for Tables to eat upon, especially at Funeral-Banquets. We shall see many such like where we treat of Funerals, which will be in the last Volume of this Work. *Spon* has rank'd these Tripods with the other, tho' I know not whether they ought to have the Name of Tripods.

C H A P. IV.

I. The sacred Instruments, and first of the Acerra to hold the Incense. II. The Censers, and their Use. III. The Præfericulum, a Vessel used at Sacrifices, and its Form. IV. The Discus or Bason. V. The Aquiminarium, or Vessel used for sprinkling, and the Sprinkler.

I. THO' the Utenils at the Sacrifices and other religious Acts, are most of them to be met with in the Sacrifices treated of in the next Chapter, yet it was thought proper to set a Chapter apart to treat distinctly of their different Forms. These Utenils occur frequently in ancient Monuments, but with considerable Variety, the things design'd for the same Use being not always of the same Fashion. We will begin with the Vases for Perfumes, which they call'd *Acerræ*: This Vase was a kind of little Chest or Box, in which they put their Incense and other Perfumes, and is frequently seen in the Sacrifices in the Hands of the *Camilli*, especially upon the Column of *Trajan*, and on several other Marbles: PLATE XIX. It is also sometimes observ'd in the Hands of the Vestals. The first Figure¹ given of the *Acerra* was taken from the Cabinet of M. *Foucault*, and is of Brass, and a most curious Piece of Work. The Fore-part exhibits in a Medal encompass'd with a kind of Garland, a Busto of *Bacchus* crown'd with Vine-leaves: The Medal is supported on each side with a *Centaur*, one of which has a Beard, but the other none, and seems to be the Female: Upon each of the two *Centaur*s there sits a Nymph; under the Male *Centaur* is a Lyre, and under the Female one a *Syrinx*, or Flute of *Pan*. Upon each of the two Sides a *Medusa* is exhibited: There is also a *Medusa* with a *Cupid* on each side upon the Cover within a Crown of Laurel. The following *Acerra*², publish'd by M. *de la Chaussé*, is taken from an ancient Marble.

II. That the *Thuribulum* or Censer was known to the Ancients, we are not ignorant: For *Cicero* against *Verres* mentions it in these Words; *Num etiam de L. Papyrio, viro primario, locuplete honestoque equite Romano Thuribulum emisti?* This *Thuribulum* or Censer, was call'd in Greek *Θυριαμβιον*, and in the Ionick Dialect *Θυριαμβιον*. *Herodotus* says, a most elegant one was offer'd by *Evelthon* at *Delphos*: Nevertheless we find none of them in ancient Monuments, at least none that we can be assured were in use among the *Pagans*. What is here given³ was published by M. *de la Chaussé*, who does not warrant that it was used in the Religion of the *Gentiles*. The *Thuribulum*, mention'd by *Cicero*, was however certainly a Vase for Incense: The Form of it indeed is not known, unless any one will say it was an *Acerra*, which yet I dare not affirm. *Dionysius Halicarnassensis* says, that in their solemn Processions they carried Censers of Gold and Silver, which he calls *Thymiateria*, tho' the *Latin* Interpreter renders them *Accerræ*: This Author speaks there both of Censers appointed for sacred Purposes, and those for publick Use. The five following Spoons⁴ (*Cochlearia*) were taken from different Places. Those they us'd at their Tables were probably larger than these; and 'tis thought that

that these little ones here given, were us'd to put Incense into the Censer or *Acerra*. *Cochlear* was also a kind of Measure, of which we shall speak in its proper Place. The little Spade or Shovel taken from our Cabinet, serv'd probably to take the Incense and Perfumes from the *Acerra*, in order to burn them, and perhaps too to put them into the *Acerra*: But all this is mere Conjecture.

III. The *Præfericulum*, *Festus* says, was a Vase of Brass without a Handle, large and open at the top like a Basin, and which they us'd at their Sacrifices in the Sanctuary of the Goddess *Ops Consiva*. This Account of it is rejected by Antiquaries, who contend that it does not agree with old Monuments and Medals, where this Vase is seen with a Handle, and used for the pouring out of Wine and other Liquors, which is very different from the Description *Festus* gives of it: Nor is it to be doubted, but that the elegant Vase, which so frequently occurs in Monuments, is quite another thing than the *Præfericulum* of *Festus*. We shall here give the Figure of it taken from Monuments of Authority. Many Vases of this kind occur upon Tombs and *Mausoleums*, which the Learned call by the Name of *Præfericula*. What supports the Opinion of the modern Antiquaries against *Festus*, is that in a Sacrifice found at *Narbonne*, a Vase is seen with a Handle, out of which they are pouring Wine into a *Patera*, which Vase exactly resembles what the Antiquaries call the *Præfericulum*. Others of the same kind occur also in Sacrifices: But it may be said perhaps, that what *Festus* describes, was only in use in the Sacrifices of the Goddess *Ops Consiva*: For 'tis of these only that he takes notice, so that those us'd in the Sacrifices of other Deities might be of different Forms. The first we shall here give was taken from the *Museum Romanum* of M. de la Chaussée. The second from a Vow of the *Augurs* for *Vespasian*, publish'd by *Boissard*. The third is upon an Altar, whose Inscription is *Ara Germanico*. The fourth was near the *Anubis*, and publish'd by *Boissard*. The fifth, from the *Museum* of S. *Genevieve*, is something different from the rest as to Form.

IV. The *Discus*, which comes next, was a kind of Plate, or Dish, whereon the Flesh of the Victims was laid. *Isidore* tells us it was formerly call'd *Iscus*, from the Form it had of a Shield, (*Scutum*) whence also comes the diminutive *Scutella*, which is also like it; but that afterwards it was call'd *Discus*, *quod det escas*. Every one knows that little regard ought to be had to these Etymologies, and that the Testimony of the Ancients, as *Isidore*, and even *Varro*, gives no great Authority to them. In *Languedoc*, at this Day, they call a great Basket of Osier, broad and shallow, *la Désque*; which Word comes probably from the Latin Word *Discus*, which signified a great Dish broad and shallow. We have here given three of these *Disci*, the first and smallest of which was taken from a Vow to *Fortuna Stata*: The second was publish'd by M. de la Chaussée: The third was design'd at Rome by M. le Brun, an eminent Painter, and taken from a MS in the *Coslinian* Library, and formerly given by the said Painter to the Chancellor *Seguier*.

V. That the Heathens us'd Sprinkling for Expiation and Purification, no Body I think does dispute: We also often see upon Medals and old Monuments the *Aspergillum* made of Horses Hair, with a Handle to it: There was doubtless a Vase likewise for the Water, such as the *Romanists* call the Holy-Water Pot. M. de la Chaussée has given us a Vase with a great Handle to it, which Vase expresses a Virgin's Head, and by him thought to have been a Vase for Sprinkling. M. *Foucault* has two of these Vases exactly alike, but which express the Head of a Man. M. de la Chaussée only conjectures that that Vase was a Vase for Sprinkling: Nor is the thing altogether without Difficulty; for tho' these Vases might be

PLATE
XX.

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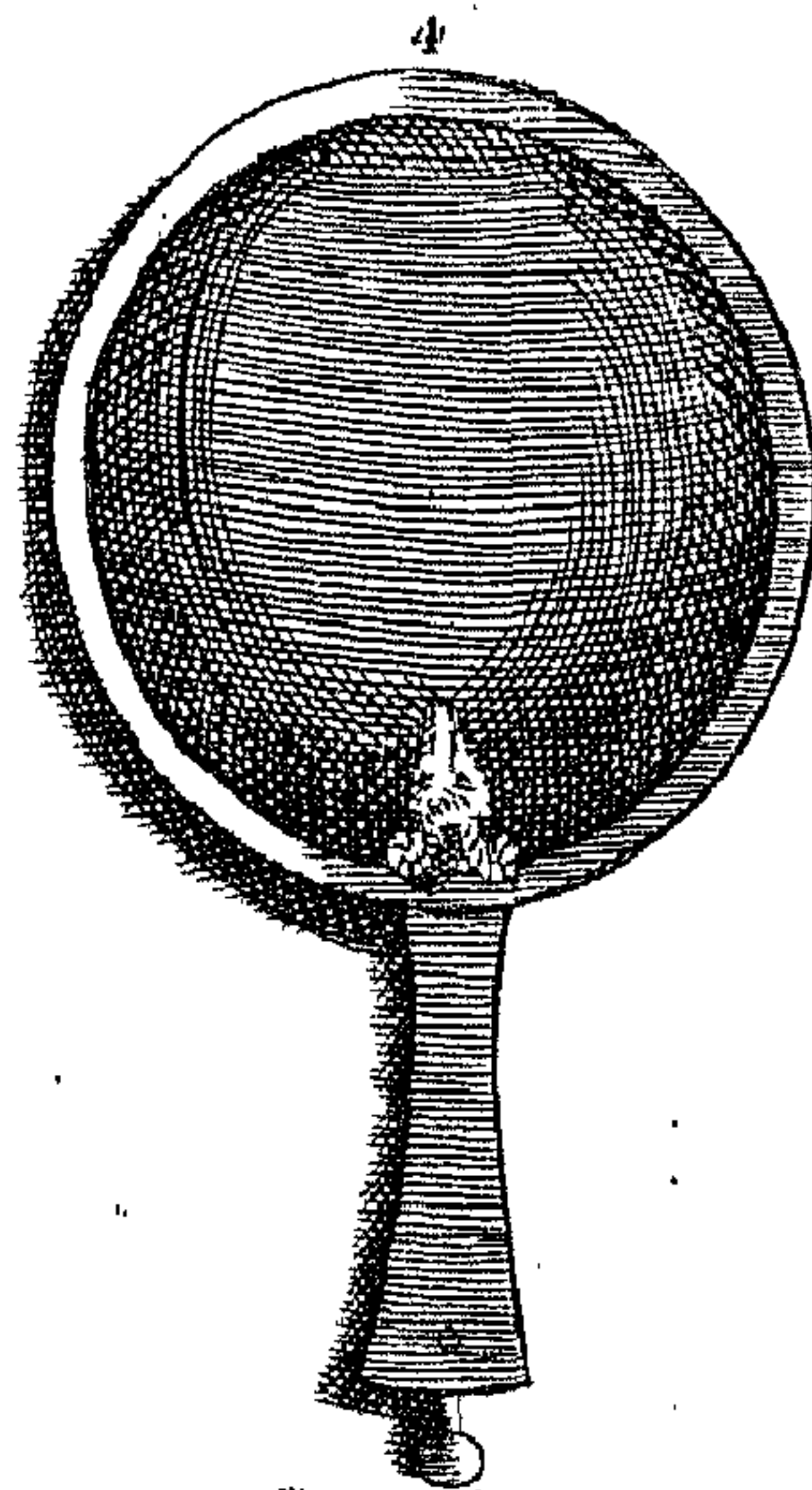
La Chayfe



M. Foucault



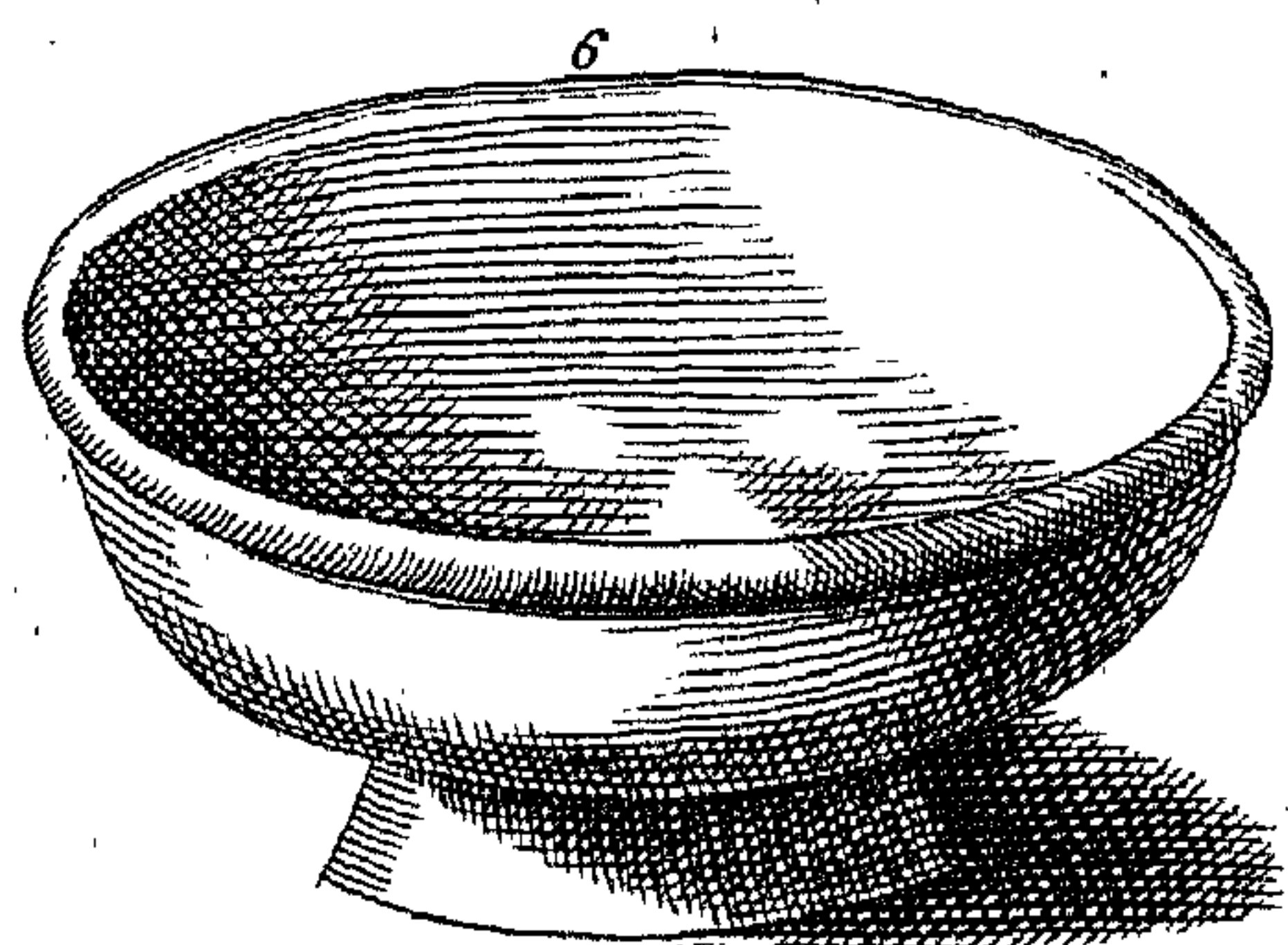
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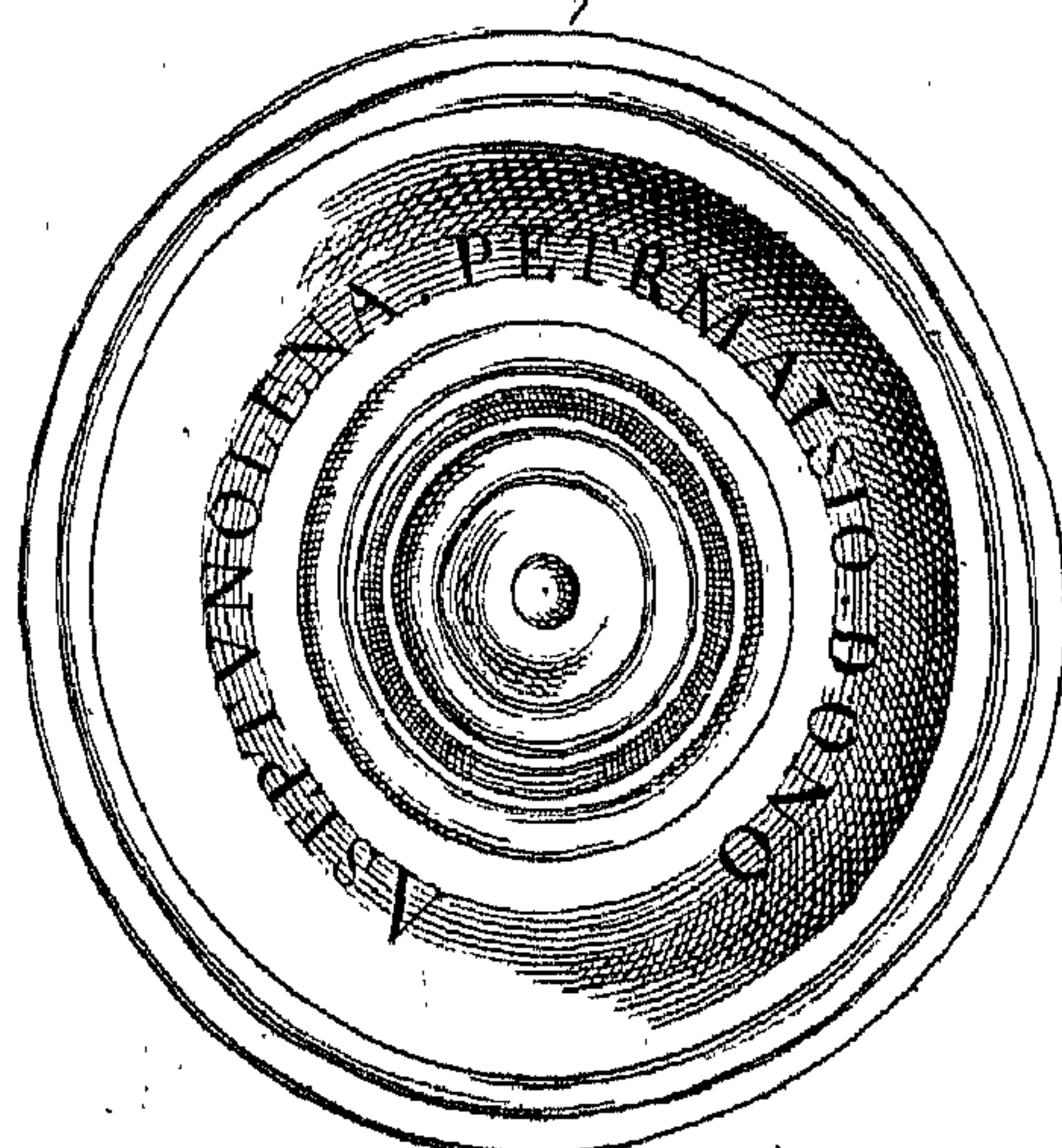
S. Genevieve



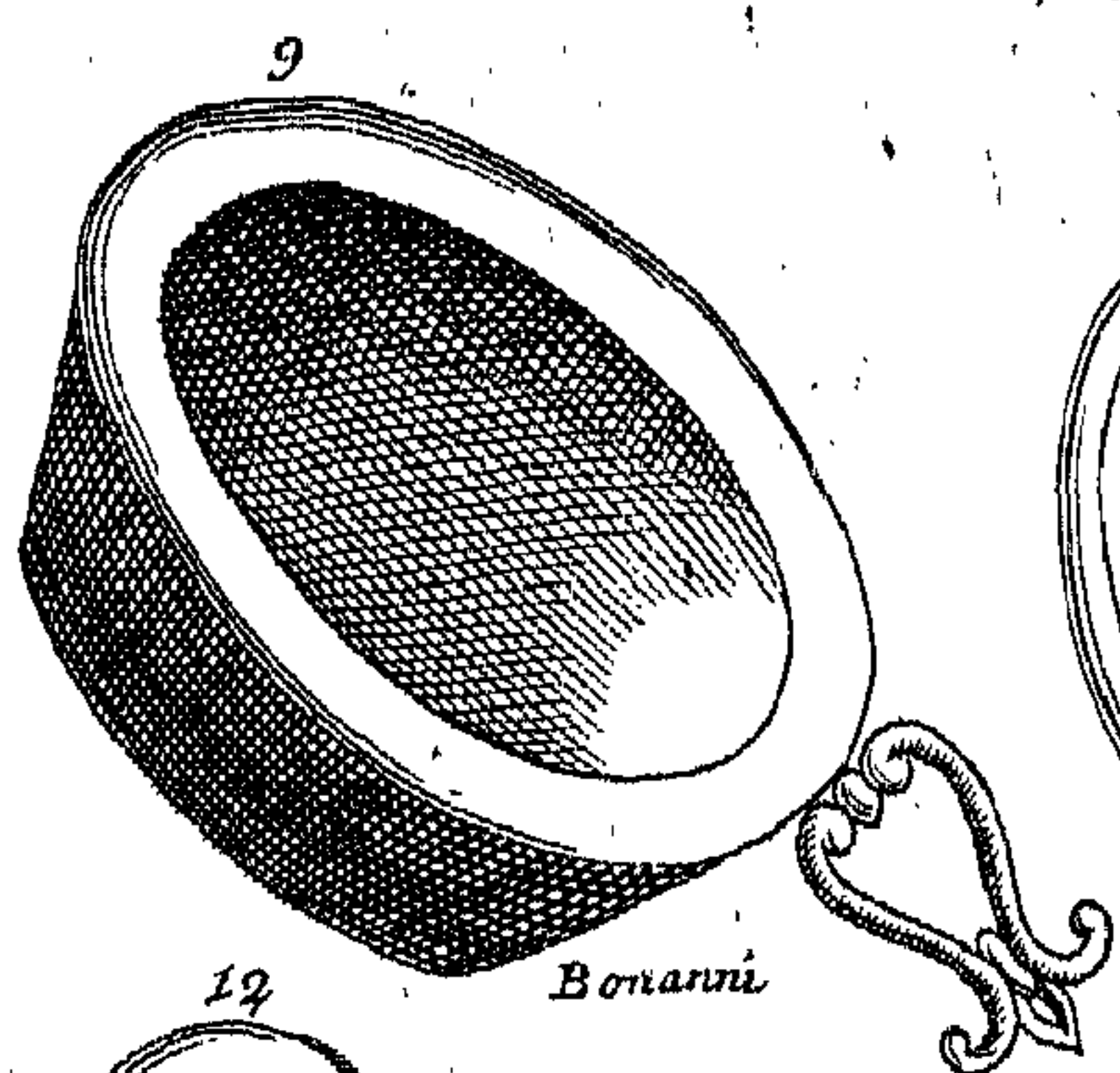
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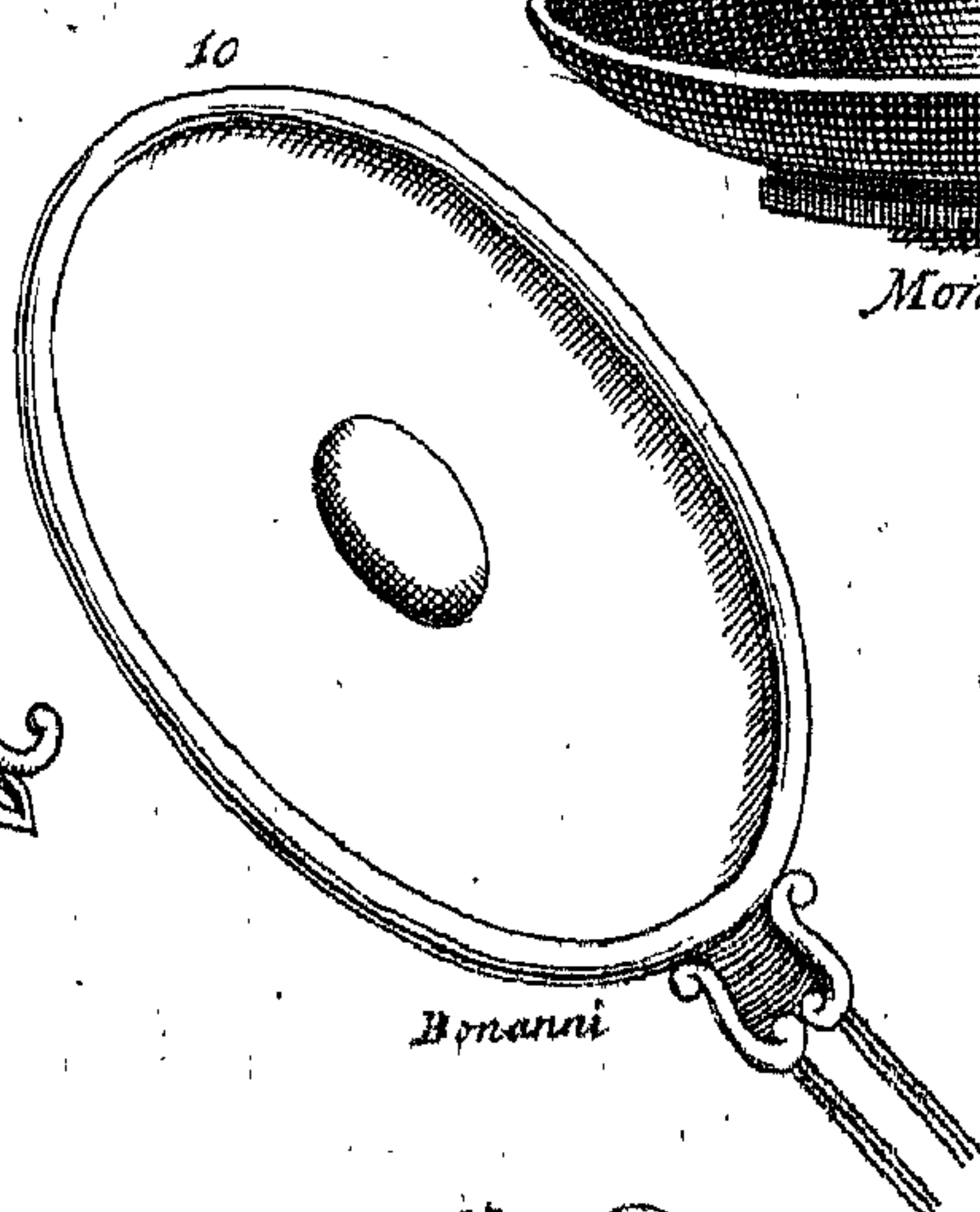
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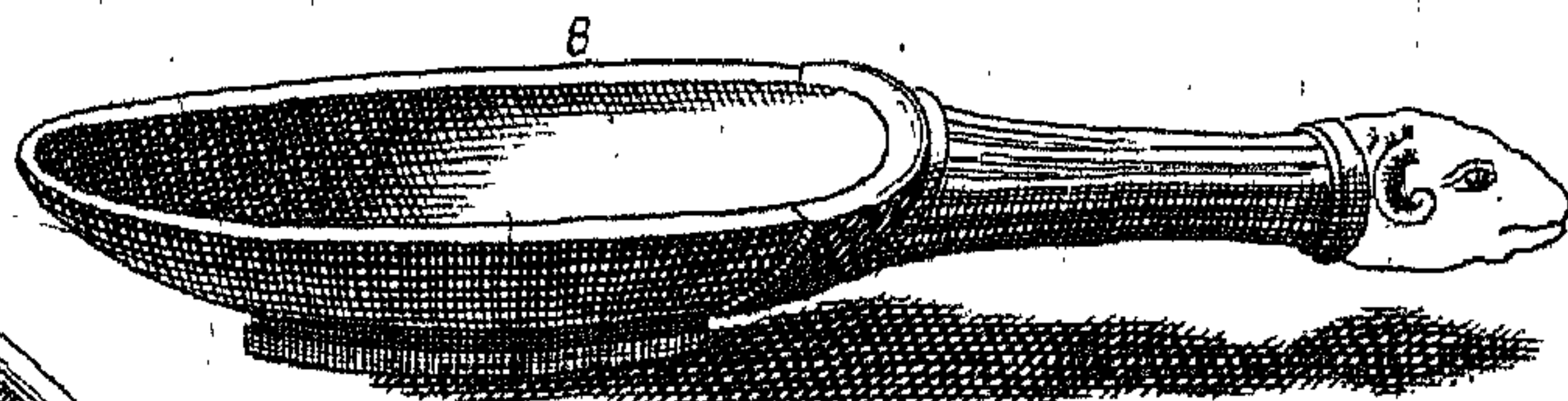
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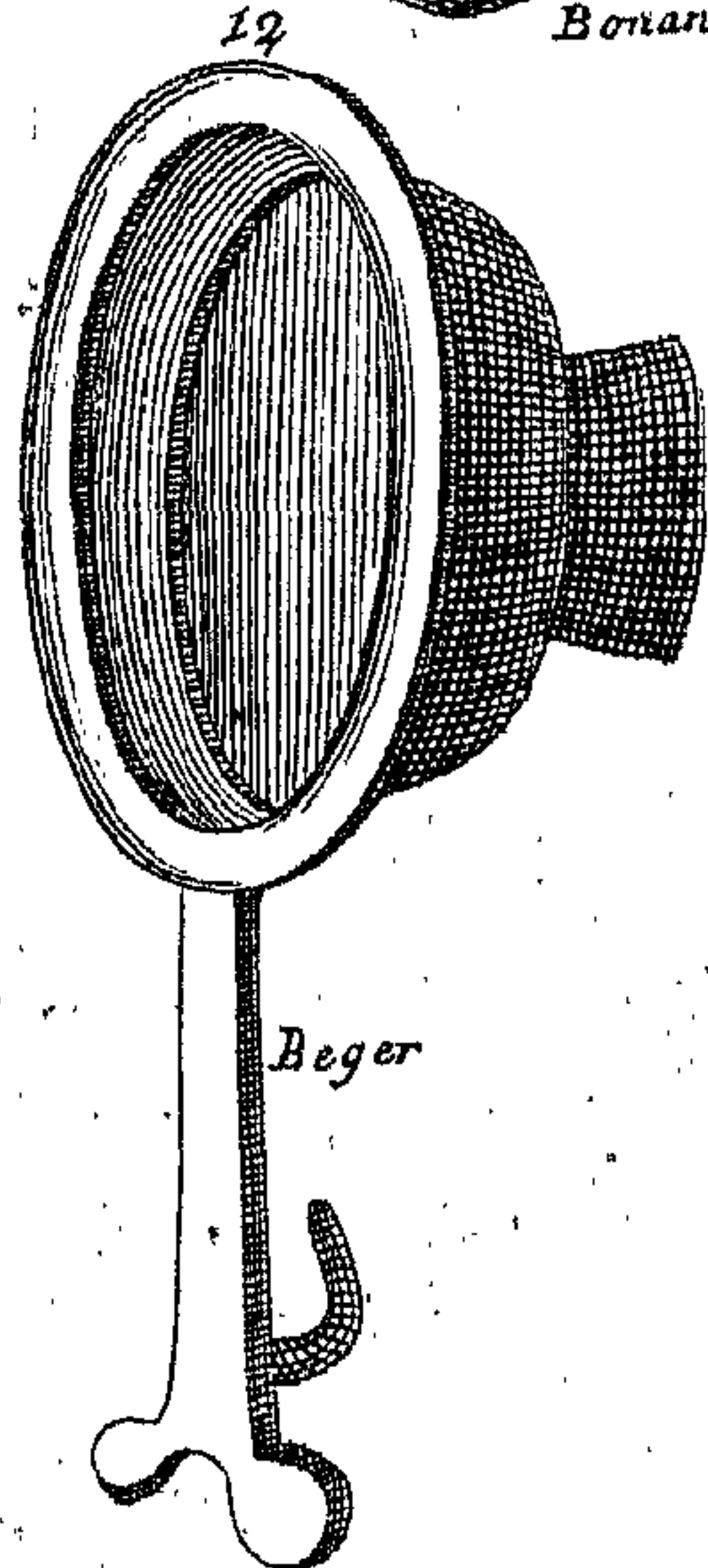
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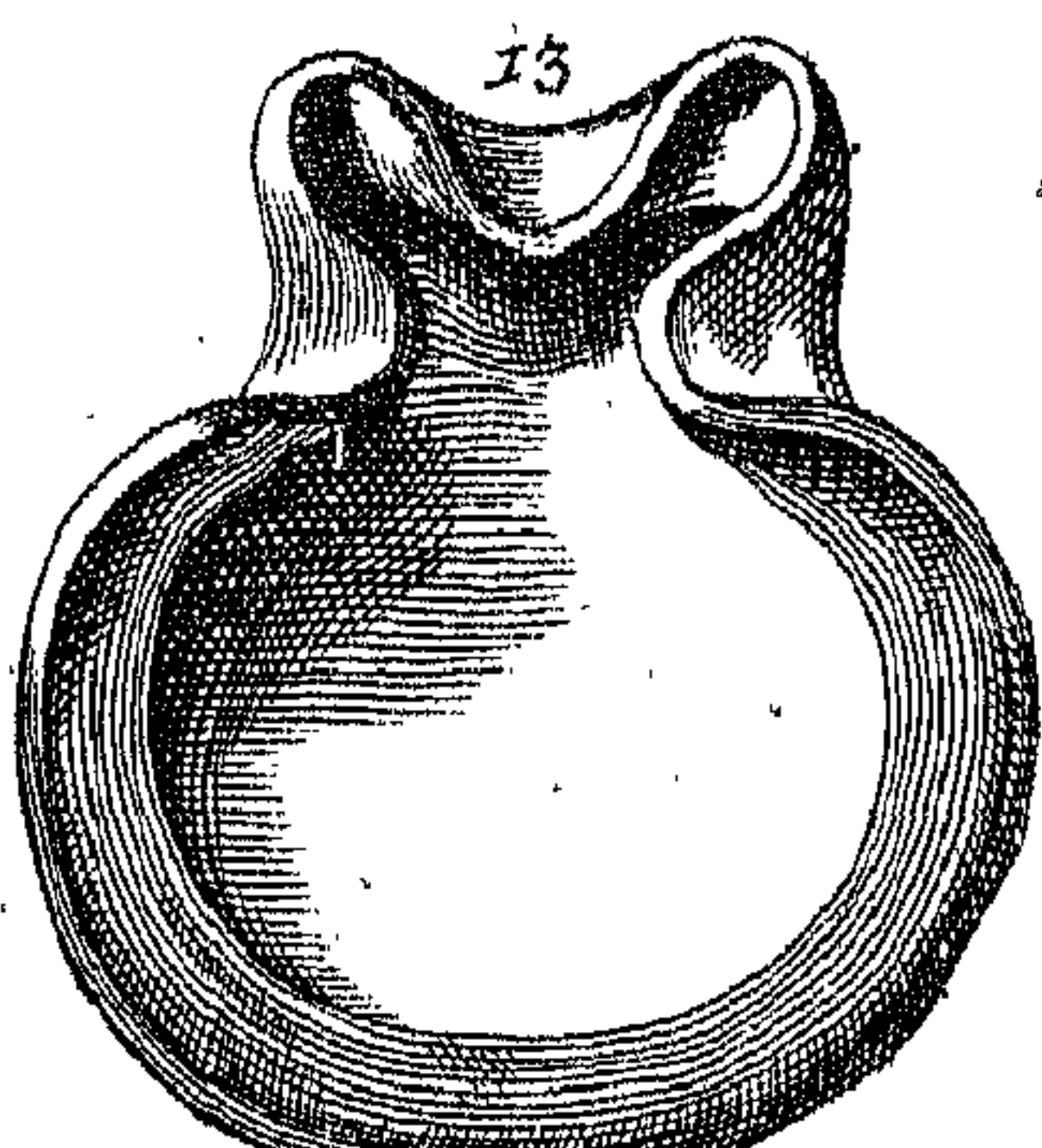
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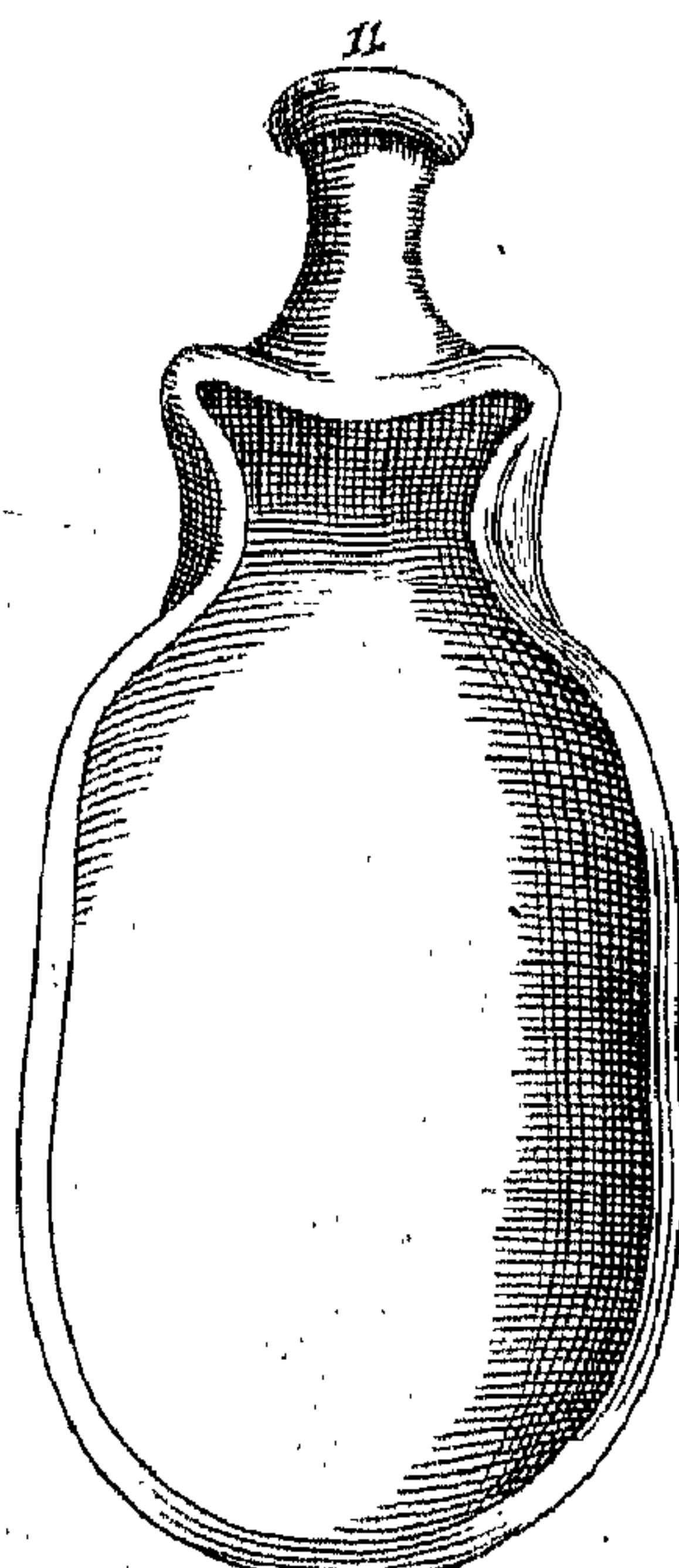
Montfaucon



Beger



Montfaucon



Bonanni

be used for that purpose, yet were they also us'd for other Purposes; and I do not know that such like Vases were ever seen with the *Aspergillum*. In a Sacrifice indeed in the *Trajan* Column, a Minister is holding a Vase, which *Bellori*, with Probability enough, thinks was a Vase for Sprinkling, and whose Form comes pretty near these: But that which gives still some difficulty is, that the Vase, which is commonly found upon Medals with the *Aspergillum*, is more like what they call the *Præfericulum*, than the three Vases here publish'd: But this we refer to the Judgment of the learned Reader. We shall give below the Figure of an *Aspergillum*, such as is found upon Marbles and Medals, where it appears in Company with other Instruments.

CHAP. V.

I. *The Pateræ, and their true Figure.* II. *Pateræ taken from several Cabinets.* III. *Several that have been publish'd for Pateræ, proved not to be such.* IV. *M. Beger's Opinion upon that point.* V. *The Chicken-cage.* VI. *The Simpulum, a little Vessel.* VII. *The Lituus or Staff for taking the Auguries.*

I. **W**E come now to speak of the *Pateræ*, another sort of Instrument us'd in Sacrifices; a great number of which having escap'd the Injury of Time, are found in several Cabinets of *Europe*: These, according to the Testimony of the Ancients, serv'd for many Purposes, as first for receiving the Blood of the Bulls and Victims that were sacrific'd, which we learn from *Cicero*: 'They report, says he, that *Coriolanus*, when he sacrific'd a Bull, receiv'd his Blood in to a *Patera*, and lost his Life by drinking it.' *Hunc (Coriolanum) isti aiunt, cum Taurum immolavisset excepisse sanguinem Patera, & eo poto mortuum concidisse.* Another Use of the *Pateræ* is describ'd by *Virgil*, who says, that *Dido* holding the *Patera* in her right Hand, pour'd it out between the Horns of a white Cow;

*Ipsa tenens dextrâ pateram pulcherrima Dido
Candentis vaccæ media inter cornua fudit.*

But in another place he speaks of *Pateræ* full of Blood, *Sanguinis & sacri Pateras*. From what has been said of the *Pateræ*, it appears that they were always hollow, and that those plain Utensils which occur in several Cabinets, are not *Pateræ*. Other Passages of *Cicero* also confirm the same; as first, where he has these Words, *Mercurius e Patera sanguinem visus est fundere*; and next (in Act 6.) against *Verres*, where he takes notice of a *Patera* us'd by the Women in their Sacrifices; *qua mulieres ad res divinas uterentur*. Of these *Pateræ* some had Handles, and others none.

II. The first *Patera* here given *, was taken from the Cabinet of S. Genevieve, and publish'd by F. *Molinet*: It is made of Brass, but very plain, and without Ornament. The next † is of Earth, and embellish'd with triumphal Chariots of four Horses, where a Conqueror sits by the side of *Victory*, a *Cupid* behind crowning him. The four Conquerors with *Victory* are *Mars*, *Hercules*, *Minerva*, and *Venus*. M. de la *Chausse*, with great Probability, thinks the four Chariots are the four Factions of the *Circus*, the White, the Green, the Red or Yellow, and the Blue; which Colours signified either the four Seasons of the Year,

Year, or the four Elements: But all that can be said more is founded upon nothing but Conjecture. The next *Patera* ⁶ is very simple, and unadorn'd, as is also the following one, and both the one and the other without a Handle. The
 7 Inscription upon the last ⁷ might make it doubted whether it was ever us'd in Pagan Mysteries: It is this, A SEPTUNO LENA PETR MAISIO DONO. which Words seem something unintelligible. Indeed if the Word *Petr.* which is there read, be meant of *Petrus*, and not *Petronius*, it was then without doubt
 8 made by the Christians. The next *Patera* ⁸ was design'd at *Rome*, from an Original of Brass, that was sent to our Cabinet, but which broke in a thousand Pieces by the way: It has a Ram's Head at the End of the Handle. The three next,
 9, 10, 11 with Handles, ^{9, 10, 11} are taken from the Cabinet of F. *Kirker*, and have been publish'd by F. *Bonanni*. The third, with a round Handle, is made of Earth. The
 12 fourth ¹², which is both larger and deeper than the rest, is from the Cabinet of
 13 *Brandenburgh*, and was publish'd by *Beger*, (Vol. 3. p. 384.) The fifth ¹³ is likewise of Earth, and is in the Cabinet of this Abbey, and of a pretty singular Form: It was presented to me by M. *Fournier*, a Benedictin of S. *Victor* at *Marseilles*.

PLATE
XXI.

¹ Another earthen *Patera* ¹ represented in an oval Dish, where, upon the Border or Margin are mark'd the twelve Signs of the Zodiack, is taken from a Book, entitul'd, *Sepolchri Antici*, written by *Pietro santo Bartoli*, a celebrated Roman Carver.

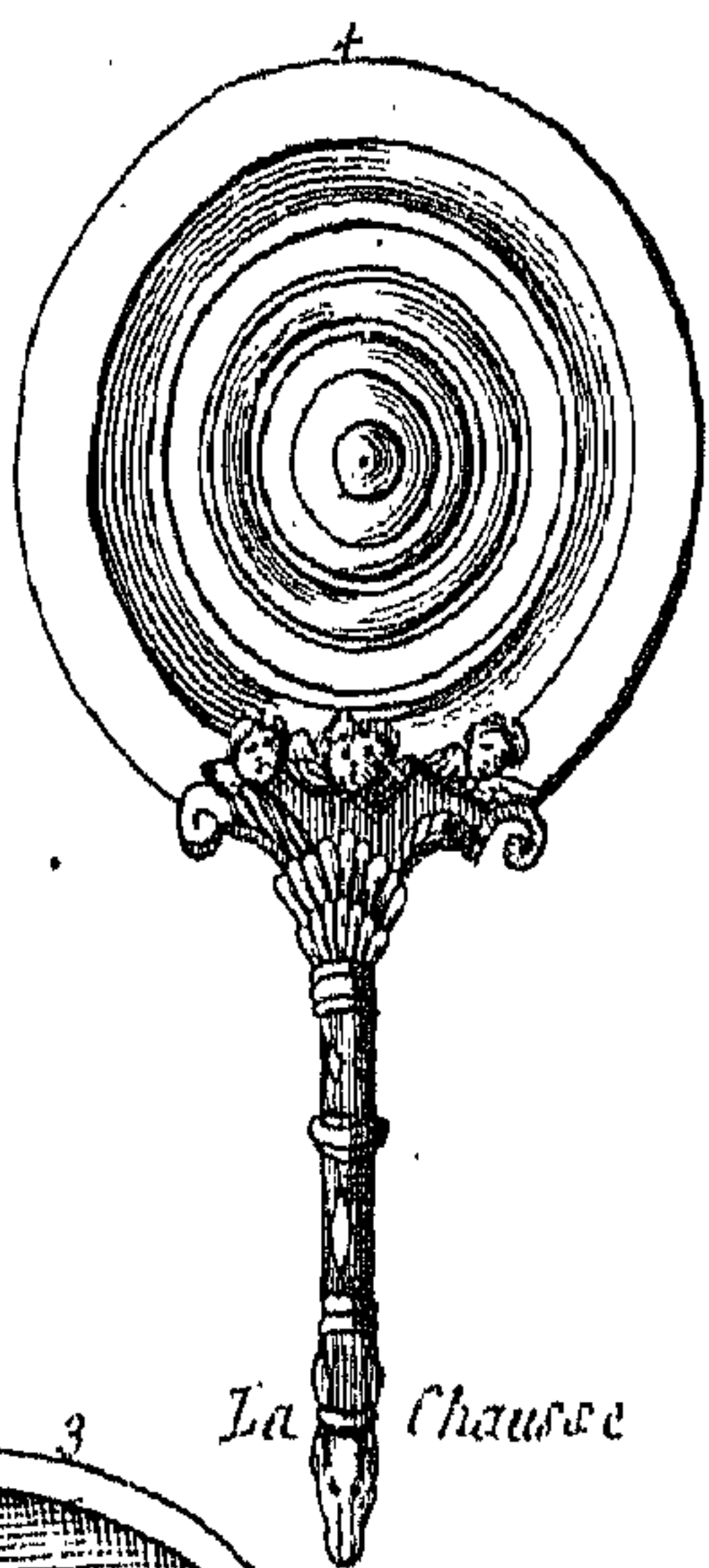
² III. What follows, if it is indeed a *Patera* ², represents the Embassy of *Mercury* to *Paris Alexander*, upon occasion of the Dispute of the Goddesses about the golden Apple. The Workmanship of it is *Tuscan*, as well as the Inscription, which thus expresses *Mercury* and *Alexander*, MIRPYRIOS ALIXENTROM. Another from the Cabinet of S. *Genevieve*, ³ represents a Horse and two
 4 Men. The next is remarkable for the Handle ⁴, which, on the side that joins to the *Patera*, has the Heads of three winged *Genii*, and at the other end the Head of some Animal.

Another taken from a MS of M. *de Peiresc*, which is now in the Library of
 5 S. *Victor*, is of the *Tuscan* Taste; and ⁵ represents two Men breaking a Horse: The Inscription is also *Tuscan*, but not legible. The next, publish'd by M. *de la*
 6 *Chausse*, ⁶ has for a Handle a naked Man curiously wrought. Two naked Wrestlers take up the whole Space, each of them holding a Buckler, one of them having in the other Hand a Spear, and the other some other Weapon. The next
 7 is remarkable for the Man with great Wings ⁷, who has also lesser Wings at his Feet, like *Mercury*: In one Hand he holds a Lyre of a singular Form, and in the other a Flower, which seems to be a *Flower-de-luce*.

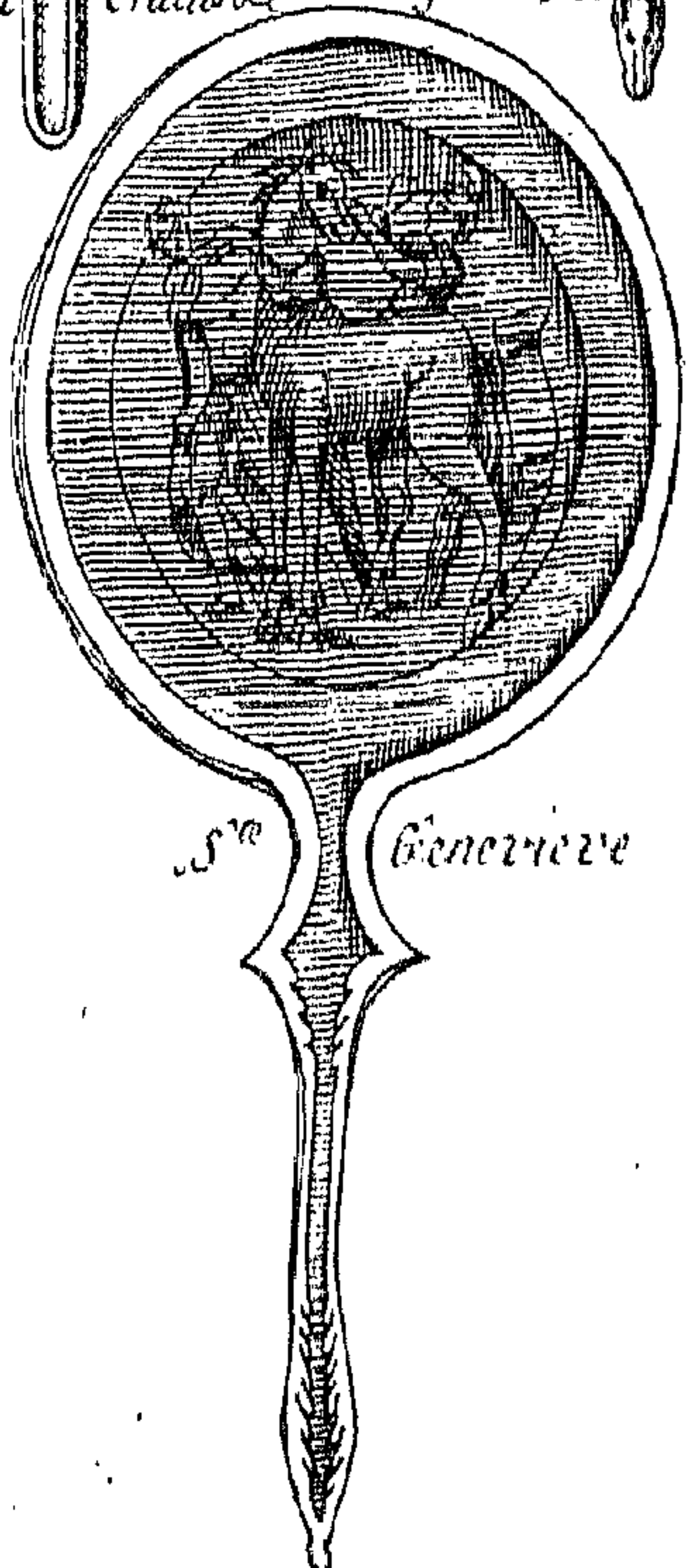
⁸ The next exhibits, in the Opinion of M. *de la Chausse*, who publish'd it, ⁸ a *Minerva* coming out of the Head of *Jupiter*, and arm'd with a Helmet, Lance and Buckler: A Woman supports her in the Air after her Birth: The naked Man with a great Hammer in his Hand, is *Vulcan*, who, giving *Jupiter* a good Strok on the Head, serv'd him for a Midwife. This Story is pleasantly describ'd by *Lucian*. A Woman also sustains *Jupiter*, suppos'd to be fainting under so
 9 hard a Labour. What follows ⁹ represents the same Story, and differs only just so far, as to shew that it is taken from another Original. It is possible indeed, that the Difference might be in the Copies only, one of which, publish'd by M. *de la Chausse*, being taken from the Papers of *Pietro santo Bartoli*, an eminent Roman Carver, and the other publish'd by M. *Fabreti*, from the Original of the
 10 Great Duke of *Tuscany*. The *Patera* of *Medea* ¹⁰ was publish'd by M. *Fabreti*, who gives it that Name, because the *Tuscan* Name written behind her backwards, after the *Tuscan* manner is AECENEM. He is of Opinion she is here exercising her Enchantments, and that the young Man before her, holding in one Hand



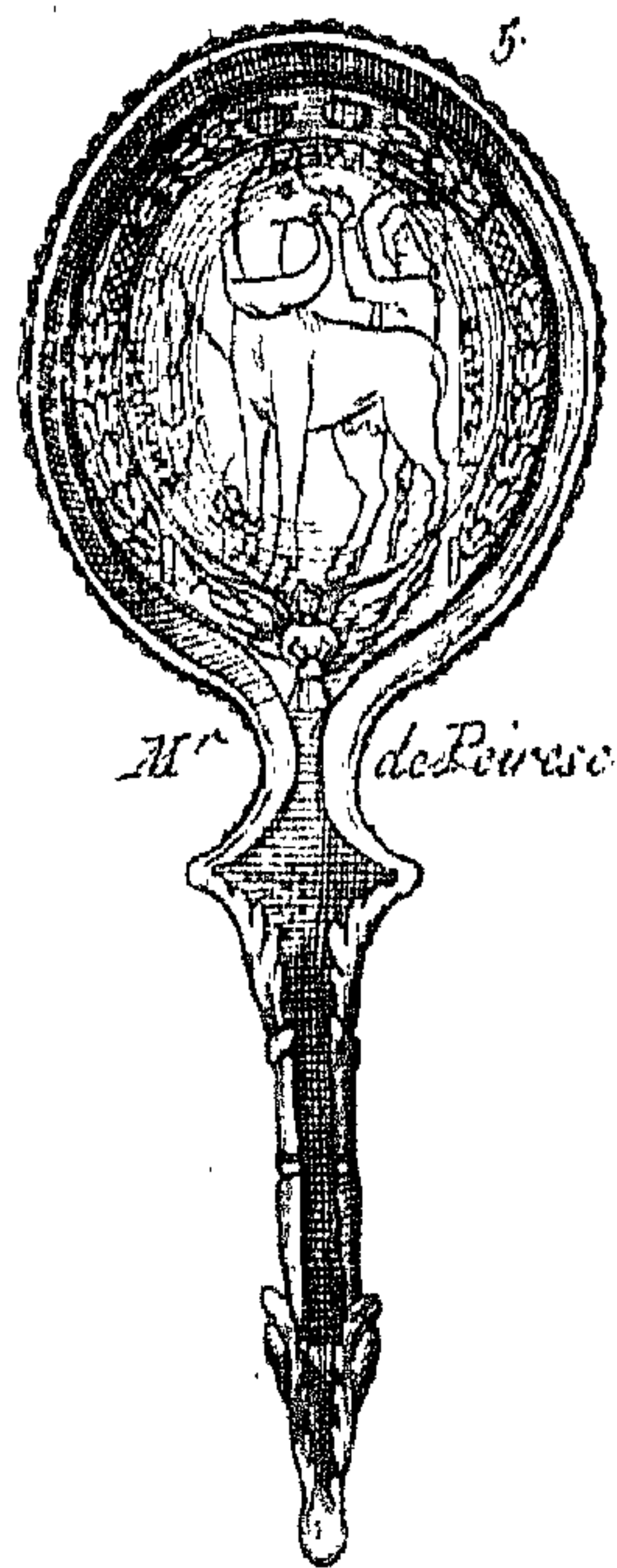
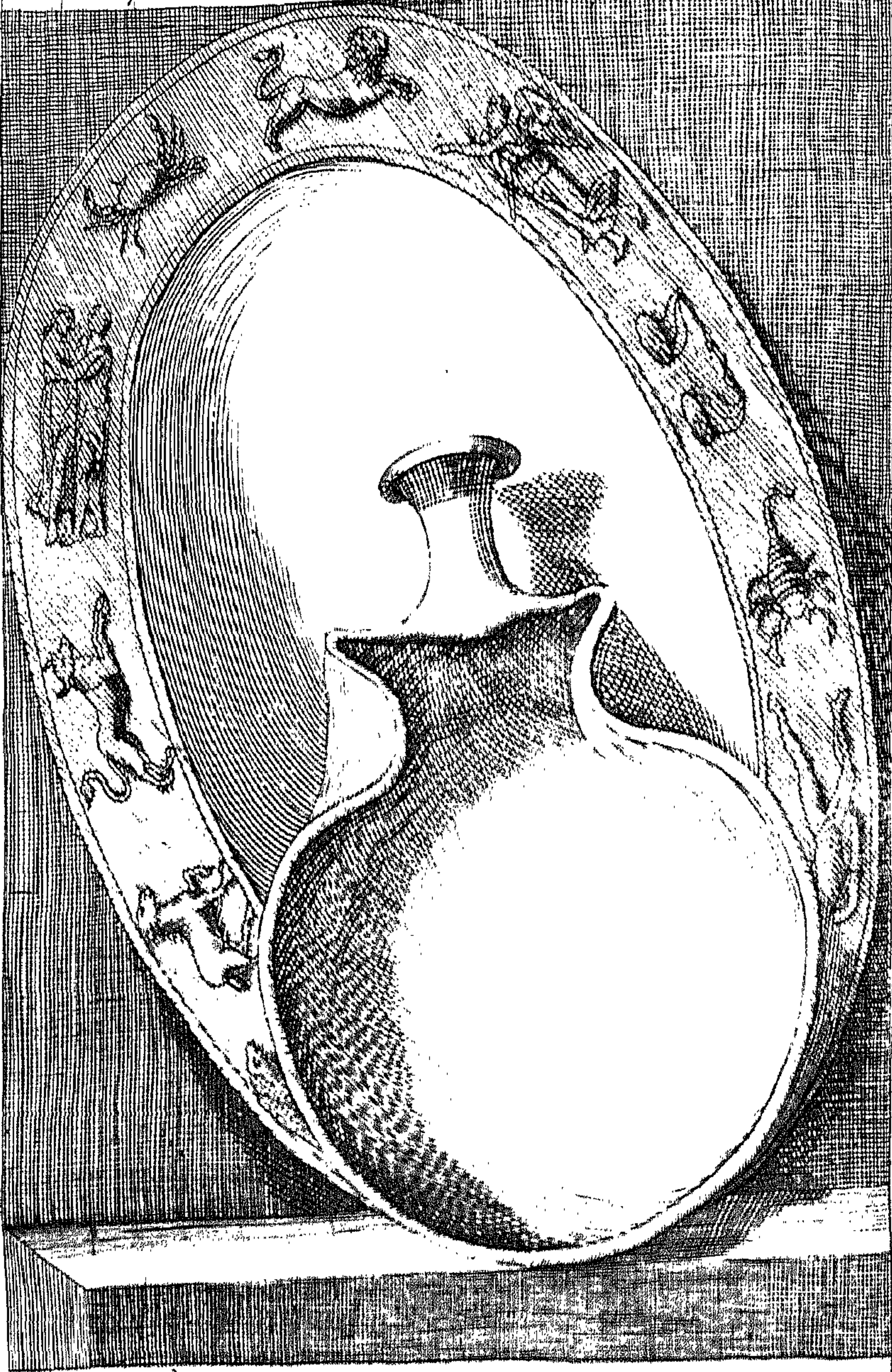
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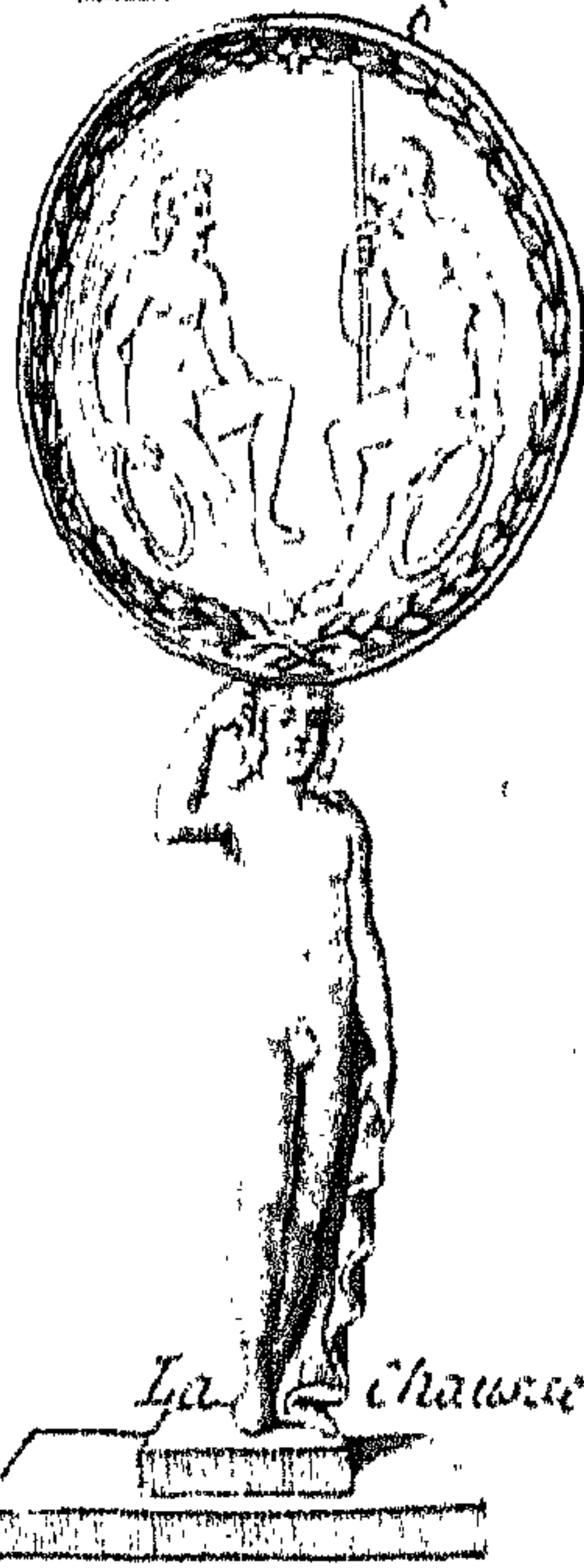
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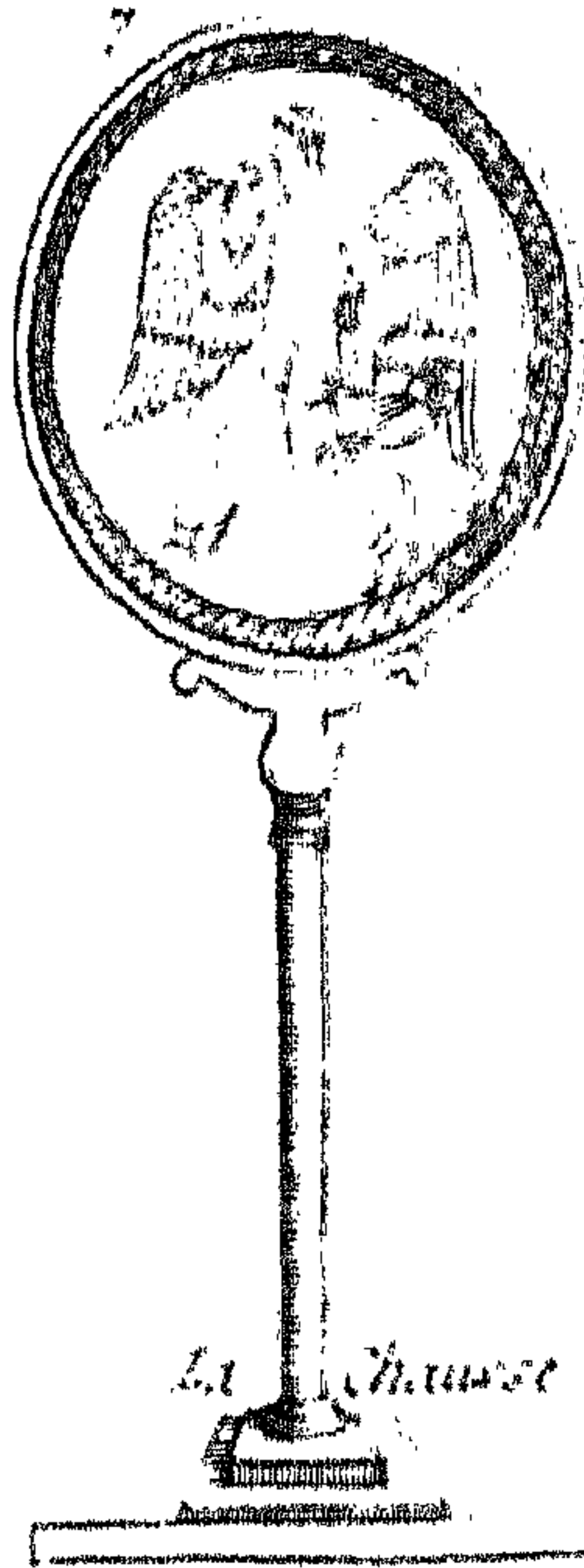
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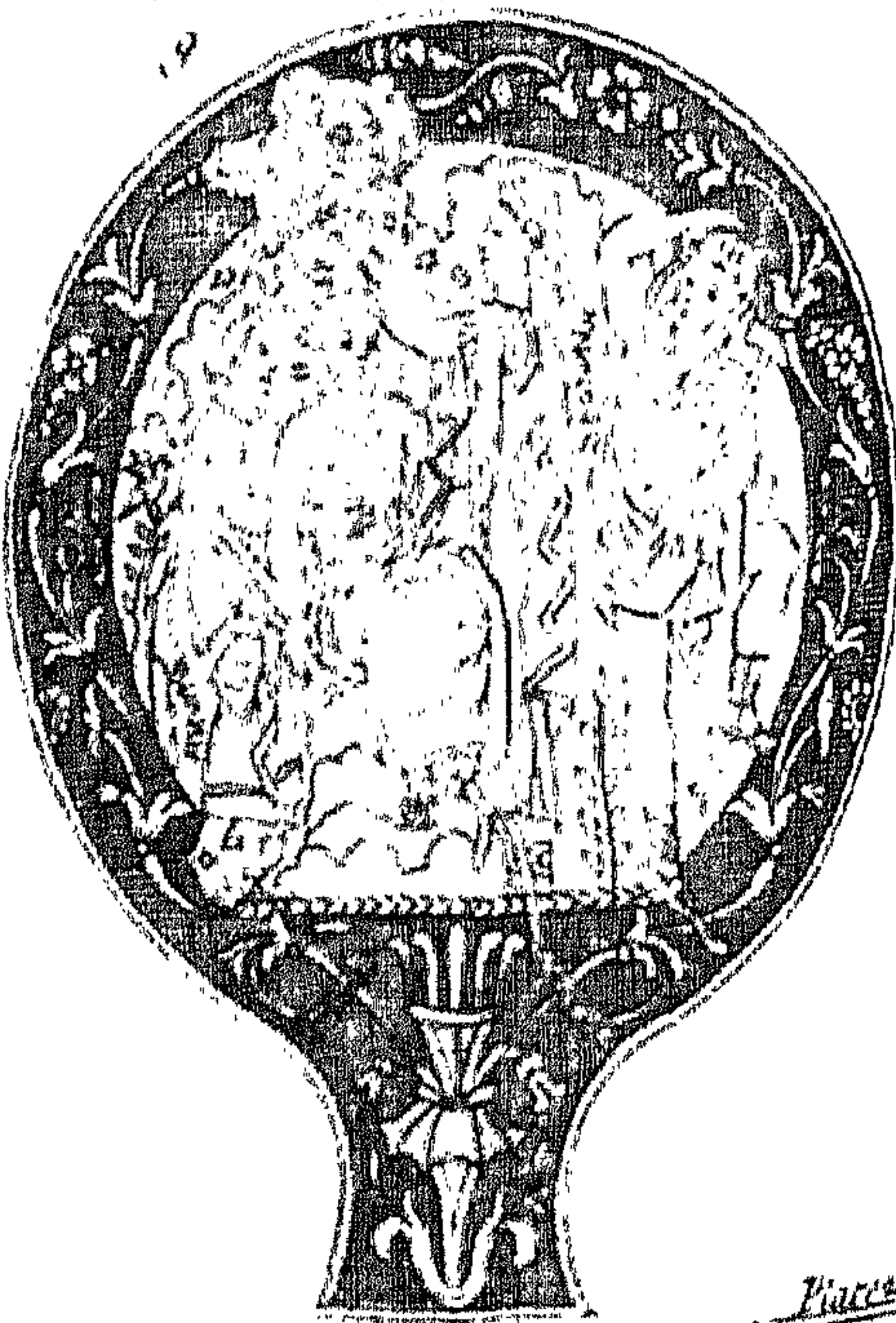
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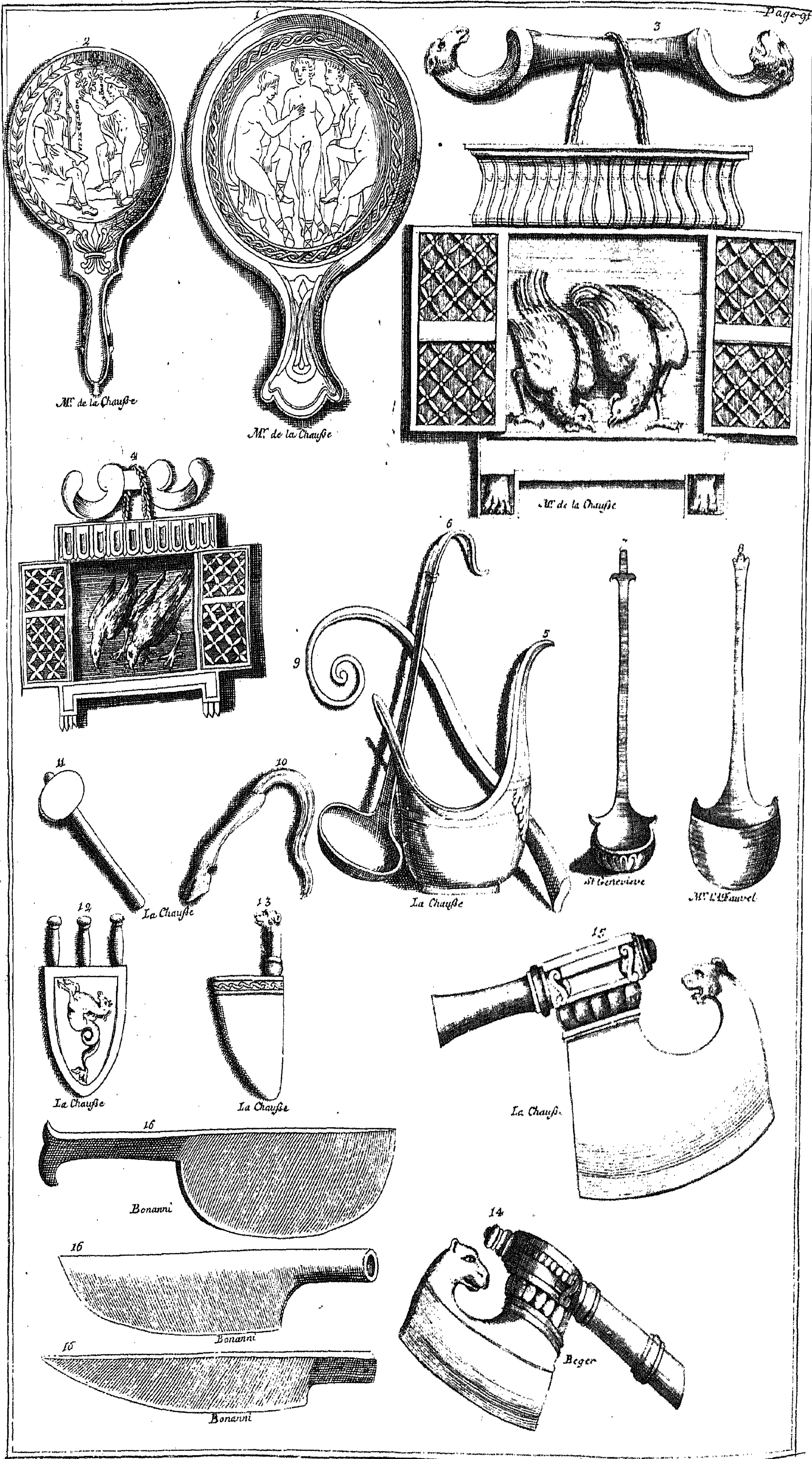
La Chausse



La Chausse



La Chausse



a Vessel, and in the other a naked Sword, is *Medus*, the Son of *Medea*, whom she had by *Egeus* King of *Athens*. This *Medus* is here written ΕΜΔΕΜ, after the *Tuscan* manner.

M. de la *Chausse* thinks the following *Patera* expresses the Rape of *Helen*. The three naked Men that are seen there have *Phrygian* Bonnets on. The next exhibits the Embassy of *Mercury* to *Paris* with the same Inscription as before. These two Figures seem to have no other Difference, than just to shew they were taken from different Originals. If they are Copies of the same Original, they differ much from one another.

PLATE
XXII.

IV. *Beger* has very well observ'd, that ingenious Men, and those not a few, have mistaken those for *Pateræ* which were not so: For in several Cabinets there are certain Utensils round and flat, and with Handles too, yet for as much as they have no Cavity to contain Liquor, they cannot be *Pateræ*. We have also prov'd above that the *Pateræ* were Vases fitted to contain Liquor, so that these flat Instruments without Cavity, must without Controversy have been us'd for other Purposes: And of this sort are the eleven last Figures. But then it will be ask'd to what Uses these round, flat Instruments with Handles were applied. To this *Beger* answers, that they are the same with what *Isidore* calls *Apophereta*, and were used as Plates to lay Fruit on, or other things. *Isidore's* Words are these, *Apophereta a ferendo poma, vel aliud, nominata; est enim plana*. How agreeable this Explication will be, I know not; but in my Opinion 'tis better to stay till some Monument is found to give us more light, before we pass a Judgment hereupon.

V. The next Figures are two Hen-coops, or Cages for Pullets, the one publish'd by M. de la *Chausse*, where two Chickens are seen devouring their Corn with Greediness; the other design'd at *Rome* by M. le *Brun*. We have already taken notice of their Use, and of the Presages they made from the manner of the Fowls falling to their Grain: For if they fell to greedily, it was a good Omen; and if their Greediness was such that they wasted part of their Corn by their Leaping and Voraciousness, the Omen was then excellent, and what they call'd *Tripudium solistimum*: But if they refus'd to eat, it was then a very bad Omen.

VI. The *Simpulum* is also a certain Utensil with a Handle, not much unlike a Spoon, and occurs frequently upon Medals among sacrificing Instruments. There are some of these found, that seem to be real Spoons. *Festus* says they us'd them in their Sacrifices to make their Libations of Wine. This Instrument was also call'd *Simpuvium*, and was sometimes, *Pliny* says, made of Earth, *fictilibus prohibatur simpuviis*. We shall here give several of them, and of several Forms: The first and second, which are pretty different the one from the other, were taken from the Cabinet of M. de la *Chausse*: Another from the Cabinet of S. *Genevieve*; and another from the Cabinet of the Abbot *Fauvel*.

VII. The *Lituus* was a kind of crooked Trumpet, and a military Ensign frequently mentioned by the Poets. It signified also an augural Staff crooked at one end, which the *Augurs* took in their Hands, when they went to prognosticate from the Flight of Birds. It occurs almost upon all ancient Monuments, but especially upon Medals. The Use of this augural Staff is attributed to *Romulus*, who, according to *Cicero*, in his first Book *de Divinatione*, us'd it to mark out the Regions of the City when he first laid the Foundation. There are some Gems that carry the Use of it farther back; one of which we publish'd with the Goddess *Rome*, where *Faustulus* the Shepherd is represented making his Presages with it upon the City of *Rome*, afterwards to be built. He has the crooked Staff in his Hand, and sits upon the *Lupercal*, whilst the Wolf is suckling *Remus* and

and *Romulus* in the Den. But whether the Use of the *Litus* was taken from thence or not, this however is certain, that the Origin of it at *Rome* cannot be carried higher. The *Aspergillum* spoken of before is here represented: ¹⁰ 'Tis made
10 of Horse's Hair, and the Handle of the Foot of a Goat.

C H A P. VI.

I. Instruments for killing the Victims, and first of a Mallet. II. The Hatchets, Knives, and Secespitæ. III. The Ligula and Extispicium, Instruments used for searching and examining the Entrails of the Victims. IV. The Candlesticks. V. The Collection of sacred Instruments of Count Moscardi of Verona.

¹¹ **W**E come now to the Instruments made use of in killing the Victims. The first was the *Malleus* ¹¹ or Hammer, which the *Victimarius* us'd to knock down the Bulls with before he cut their Throats. We shall here represent it as we find it on several Monuments. They did not however always use the *Malleus* for this purpose, but oftentimes employ'd the Axe, as shall be shewn by
¹² and by. We find also upon old Monuments Cases with many Knives ¹², which they us'd to cut in pieces the Flesh of the Victims. The Figures we have here
¹³ given as we found them. A considerable Difference ¹³ is observable in the Form of these Knives both upon Consular and Imperial Medals.

II. There are a great many Passages in ancient Authors, where mention is made of the Ax (*securis*) for knocking down the Victims. *Virgil* compares the Cries of *Laocoon* to those of a Bull brought to be sacrific'd, which, having receiv'd a wrong Stroak of the Ax, makes his Escape roaring and bellowing:

*Quales mugitus, fugit cum saucius aras
Taurus, & incertam excussit cervice securim.*

And in another place he says that the white Victim was struck with an Ax;

*Candidaque adducta collum percussa securi
Victima.*

Other Passages might be produc'd, if it was necessary. The Form of these Axes
¹⁴ we have here given from *Beger*, ¹⁴ who says, that that which he had from the Cabinet of *Brandenburgh* is of Brass, and is of Opinion that the following one, published by *M. de la Chaussée*, ¹⁵ and which so much resembles the former, must be of the same Metal. He builds his Opinion upon what *M. Fabretti* says after *Festus*, that the Axes for Sacrifices were made of Brass, and were call'd *Acieres*, and that they continued to make them of that Metal, even after the Use of Iron was found out. Whether this old Custom was always observ'd I will not say. We shall elsewhere speak of the Use of Brass for the making of Arms and other things, as Swords, Arrows, Axes, Nails, &c. which, at this Day, we make all of Iron.

¹⁶ The three great Knives following, ¹⁶ taken from the Cabinet of *F. Kirker*, were us'd to dismember the Victims, which, nevertheless, is no certain Proof that they were not us'd for other Purposes. The Form of the Knives in the Case for
PLATE XXIII.
¹ Sacrifices is authorised by ancient Marbles. Another Knife here given ¹ has the
^{2, 3} Haft, ending in a Bird's Beak. The two next are Poniards, ^{2, 1} which it is thought were made use of for sticking the Throats of the Victims; and were call'd *Secespitæ*:



nanni



Trajan Pillar

cespitæ: But the *Secespitæ* were anciently more ornamented than these. *Festus* says that the *Secespitæ* was a Knife with an oblong Blade, and round Haft, the Haft made of solid Ivory, and fasten'd to the Blade with Gold and Silver, and studded with Nails of Cyprian Brass, which the *Flamines*, *Flaminick* Virgins and Pontifs made use of in their Sacrifices: *Cultrum oblongum manubrio rotundo, eburneo, solido, vinclo ad capulum auro argentoque, fixum clavis æneis, ære Cyprio, quo Flamines, Flaminicæ virgines, Pontificesque ad sacrificia utebantur.* Its Form shews it to have been us'd for cutting the Throat of the Victim.

III. Another ancient Instrument that often occurs, is the *Ligula*, or *Lingula*, as 'tis call'd. This Utensil is a kind of *Spatula*, suppos'd to have been us'd by the *Haruspices* to explore the Entrails of Victims. We have here given several of them of different Forms. In the Cabinet of S. *Genevieve* there is a kind of Fork, the Handle or Haft of which terminates in a Ring, and which is thought by F. *du Molinet* to have serv'd for the same Purpose, and to be one of those Instruments they call'd *Extispicia*, because they us'd them in exploring the *Extæ* or Entrails of Victims. But these are only Conjectures, and consequently not to be depended upon. We have here added another ancient Fork from our own Cabinet, but without determining the Use of it.

IV. Candlesticks also occur in ancient Monuments; such, I mean, as stand upon Feet, and have been commonly us'd in the Church of God both ancient and new. The Pagans us'd in their Ceremonies Torches and Flambeaux, many of which we have already seen, and shall yet see more in the Course of this Work, especially where we treat of Funerals. They had also their Candlesticks; mention whereof is frequently made by *Cicero* in his Orations against *Verres*, especially of one that was all of Gold and precious Stones, and of curious Workmanship. But the most elegant Candlestick is found in a sepulchral Urn, publish'd by *Boissard*, whose Epitaph begins thus, *Ingratæ Veneri.* This Candlestick seems to have had four Feet. The next, which has only three Feet, was publish'd by M. *de la Chaussée*; the next three-footed one was taken from an Urn of *Boissard*; and the two following Pieces, which seem to be the upper Parts of Candlesticks, were publish'd by F. *Bonanni*.

V. To these we have added the sacrificial Instruments taken from the Cabinet of Count *Moscardi*, and publish'd by M. *Misson* in his first Vol. of his Journey thro' *Italy*, together with M. *Misson's* Explanations.

12. The *Præfericulum*; or Vase of Brass, in which Wine was put for the Libations: But of this see what has been said above.

13. The *Simpulum* or *Simpuvium*; a little Vessel commonly of Earth, into which Wine was pour'd from the *Præfericulum* for the first Effusion.

14. The *Capides*, *Capulæ*, *Capedines*, *Capedunculæ* or *Capedunculi*, the *Urnulæ ligneæ* and *Fictiles*; all which were small Vessels, and serv'd for various Uses.

15. The *Pateræ* or *Patellæ*; Cups wherein the Blood of the Victims was receiv'd. The Sacrificers us'd them also for Libations to the Gods.

16. The *Aquaminarium* or *Amula*; a Vase of Holy-Water, plac'd at the Entrance of their Temples for the People to sprinkle themselves with.

17. The *Discus*, or Dish, whereon was sometimes laid the Entrails of the Victim, sometimes the Blood and Flower, and sometimes the roasted Flesh.

18. The *Malleus*, or Hammer for knocking down the greater Victims.

19. The *Securis*, or Ax to dismember the Victim. It was also sometimes us'd for knocking it down.

20. The *Seva* or *Secespita*; a long Knife for cutting the Throats of the great Victims, as the Bull, the Ram and the Hog. The Haft of these Knives was commonly of Ivory, studded and ferrell'd with Gold and Silver.

21. The *Dolabra*, or great Knife for dismembering the greater Victims.

22. The *Cultri* or *Cultelli*; the lesser Knives for the smaller Victims.

23. The *Enclabris*, or Table, whereon the Victims were laid, when the Entrails were explor'd, and the Presages taken: But several other Utensils were also call'd by this general Word *Enclabria*, or *Anclabria*, from the Word *Anculare*, signifying to minister, whence also comes *Ancilla*.

24. The *Aspersorium*, or *Aspergillum*, or *Lustrica*; the Holy-Water Stick or Brush to sprinkle themselves with.

25. The *Acerra*, *Thurarium*, *λίσανον*; a Box for Incense.

26. The *Thuribulum*, the Censer in which Incense was burnt during the Ceremony of sacrificing.

27. The *Candelabrum*, or Candlestick.

28. The *Olla*, or Pot wherein the Priests boil'd their Portion of the Flesh of the Victim.

29. The *Tuba*, or Trumpet us'd at their Hecatombs, and such other notable Sacrifices.

30. The *Vagina*, or Case for Knives of various Sorts, which hung at the Priests Girdle. Upon the *Trajan* Column a Case of this kind hangs at the Girdle of the *Victimarius*.

31. The *Litus*, or Augural Staff, crooked at one end: This the *Augurs* took in their Hand, and mark'd out the Spaces of Air for their Divinations from the Flight of Birds.

In the following Chapter we shall see these Instruments, all or most of them, applied to their several Uses. Such therefore as we find thus us'd in Sacrifices, may be surely depended upon, when others are only known from Conjecture.

CHAPTER VII.

I. The Sacrifices of the Gentiles; II. Distinguished into Bloody and Unbloody. III. Human Victims among the Greeks and Romans. IV. The Ceremonies used at Sacrifices. V. The different Names of the Victims. VI. The Custom of burning the whole Victim altered. VII. Laws concerning Sacrifices.

I. PAGANISM, as it borrow'd many things from the true Religion which regarded the Worship of God, so likewise did it imitate it in the Sacrifices offer'd to the true God, both under the Law of Nature, and of *Moses*. 'Tis beyond Controversy that Idolatry had not its Origin with the Creation; and as certain it is that the first Men worshipp'd God with a sensible and legitimate Worship, and that the Sacrifices which were then esteem'd the principal Part of Divine Worship, began very soon after the Creation. Their Victims and Offerings, so long as they had the true God for their Object, were legitimate; but ceas'd to be so, as soon as by the Artifice of the Devil, and the Wickedness of Men, the Object of their Worship was chang'd, and, instead of the true God, they sacrific'd to Devils, Heroes, Brutes, and things without Sense.

II. Sa-

II. Sacrifices may be distinguish'd into two sorts; bloody, and unbloody: The first, an Immolation of brute Animals, and in some Countries of Men; the last, an Offering of things without Life, as of Wine, Fruits, Corn and Incense. The Word *Sacrificium*, which is deriv'd from *sacrum facere*, is indifferently understood of both these sorts: But the Greek Word *θυσία*, which signifies also Sacrifice, is understood only, according to its Etymology, of the Sacrifice of Animals: For *θύναι*, from whence the Word *θυσία* comes, signifies to kill; tho' indeed *θυσία* is also taken for the Sacrifice of things inanimate. Sacrifices were also call'd *Orgia*; and tho' this Word was commonly restrain'd to the Mysteries of *Bacchus*, yet is it often found with this general Signification. Sacrifices may be again distinguish'd into publick and private; the first of which were publickly offer'd by the Pontifs, Priests, and other Ministers; the last by private Persons in their Houses to the *Lares* and other Deities.

III. Tho' human Victims were not very common amongst the *Greeks* and *Romans*, yet we find *Achilles* sacrificing twelve *Trojans* to the *Manes* of *Patroclus*. *Clemens Alexandrinus* indeed produces many Examples of this kind, both among the *Greeks* and other Nations: Thus *Aristomenes* the *Messenian* sacrific'd to *Jupiter* at one time three hundred Men, one of whom was *Theopompus* King of *Sparta*: Thus also the People of *Taurica Chersonesus*, who sacrific'd all the Strangers that came into their Country to *Diana Taurica*: Thus likewise the Inhabitants of *Pella*, who sacrific'd a Man to *Peleus* and *Chiron*: Thus again the *Lyctians* in *Crete*, who sacrific'd Men to *Jupiter*: Thus the *Lesbians*, who did the same to *Bacchus*: Thus also the *Phocæans*, who are to be distinguish'd from the *Phocians*; these burnt a Man, and thus offer'd him in Sacrifice to *Diana Taurica*: Thus likewise *Erechtheus* the *Athenian*, who sacrific'd his Daughter to *Proserpine*; and thus again, *Marius* a *Roman*, who also sacrific'd his Daughter to the Gods call'd *Averrunci*. These human Sacrifices were also practis'd by many of the barbarous Nations; especially at Funerals, as we shall see in the last Volume. We shall likewise find as we go several human Victims sacrific'd by the *Greeks* and *Romans*.

IV. The publick Acts of Religion, both in *Greece*, and at *Rome*, were circumscrib'd by stated Laws, which they observ'd religiously. 'Our Ancestors,' says *Cicero*, *de Haruspicum responsis*, gave Rules for explaining things Divine; 'so that for the Ceremonies establish'd at the great Solemnities, Recourse is had to the Pontifs, who thoroughly understand them; for governing the Affairs of the Republick, Application is made to the *Augurs*; for the Oracles of *Apollo*, to the Books of the *Vates*; and for averting the Dangers threatned by Prodigies, the Discipline of the *Tuscan*s is consulted.' These Words of *Cicero* are differently given by *Valerius Maximus*. 'By the ancient Laws, says this Author, that concern things Divine, we are taught, that when we would commend any thing to the Gods, it is to be done by Prayer: When we would ask a Favour, it is to be done by Vows: When we would acknowledge Benefits receiv'd; by Thanksgiving: When we would enquire any thing of them; by exploring the Entrails of Victims, or casting of Lots: When any Solemnity was performed; by Sacrifice, by which means also the Threats of Prodigies were averted.'

V. Of Victims, those were call'd *præcidaneæ hostiæ*, which were kill'd the Day before the Solemnity. That was also call'd *præcidaneæ porca*, which was sacrific'd to *Ceres* before Harvest. They had also their *succidaneæ hostiæ*, as they call'd them, which were those that they sacrific'd instead of the *Præcidaneæ*, and to expiate for having omitted them; so that these seem to be so call'd from their succeeding to the other. *Servius*, the Commentator upon *Virgil*, has something re-

remarkable upon this. 'In all Sacrifices, says he, the Female Victims are of more Worth than the Male: For when it happen'd that a Male could not be sacrific'd, they substituted a Female, which they call'd *Succidanea*; but if when a Female was to be sacrific'd, they had it not, they could not there substitute a Male for a *Succidanea*.' In some Countries the Female was never offer'd in Sacrifice. The Victims call'd *eximie hostiæ* were not so call'd from the common Signification of the Word *eximius*, which imports excellent or distinguish'd, but was a Name proper in Sacrifices, because such Animals as were fittest to be killed were taken out of the Flock, *eximebantur a grege*.

Other Names were also given to Victims, but those not so common, nor to be met with, except in some Passages of Authors of little Note; as *ambigæ oves*. These were Ewes with two Lambs, which they sacrific'd together, the Lambs tied on each side of the Mother. *Festus* says that the Victim, whose Entrails were adherent (*adherentia*) was call'd *Harunga*, or *Haruga*; and that the Victims which were consum'd, were call'd *prodigiæ hostiæ*.

As to the Victims call'd *Bidentes*, they are commonly thought to be Sheep: But *Pomponius*, according to *Macrobius*, extends the meaning of it also to Boars. *Nigidius* again, according to the same Author, extends the Signification of it to all Beasts of two Years old; *bidentes* being there, says he, for *bientes*, as *redire* for *reire*; and that *bientes*, according to *Servius* the Commentator upon *Virgil*, ought to be taken for *biennes*. *Hyginus* however gives another Etymon of this Word, and will have it that *bidentes* signifies all sorts of Victims that have two Teeth standing higher than the rest; and laughs at those that think it is meant of none but Sheep.

VI. The Ancients, who, as *Hesiod* and *Hyginus* report, us'd great Ceremonies at their Sacrifices, consum'd the whole Victims in the Fire: But as the Expence of this was so great, that the Poor were not able to sacrifice, *Prometheus* therefore, whose Genius was so surprising, that he was thought to be the Creator of Men, obtain'd Leave of *Jupiter*, says *Hyginus* (in *Astronomico poetico*) to burn one part of the Victim, and to eat the other. To shew the Example himself, and to establish a Custom to be observ'd at the Sacrifices, he sacrific'd two Bulls, and threw the Liver of them into the Fire: He then separated the Flesh from the Bones, and made two Heaps of them, which he so artfully cover'd with the two Skins, that they seem'd to be the two Bulls. When he had done this, he gave *Jupiter* the Choice of the two to be consum'd for his Part: But he being deceiv'd by *Prometheus*, and thinking each heap to be a Bull, mistook the Bones for his Part; from which time the Flesh of the Victims was set apart for the Sacrificers to eat, and the Bones to be burnt in the Fire, as the Part of the Gods. But notwithstanding this whimsical Fiction, it sufficiently appears that the Ancients in some Places burnt the whole Victim; and that from thence comes the Word *Holocaust*, which, according to *Isidore*, signifies a Victim burnt whole in the Fire: For the Ancients, continues he, in their Sacrifices consum'd the entire Victim in the Flames. The *Romans*, when they sacrific'd to the Cœlestial Gods, burnt only the Entrails; whereas in their Sacrifices to the infernal Deities, they burnt the whole Victim upon the Altar, being not allow'd to eat any part of what they sacrific'd to the *Manes*.

VII. The variety of Rites observ'd in their Sacrifices, especially in different Countries, is so great, that it is almost impossible to give Account of all. We shall here however give the Laws about Sacrifices ordain'd in the Oracle of *Apollo*, as they are found in *Eusebius* in his *Præparatio Evangelica*, and explain'd by *Porphyry*. There are, says he, Terrestrial Gods, and Gods Infernal; to both which black Quadrupeds are offer'd; but with this Difference, that to the first they

they sacrifice the Victims upon Altars, and to the last in Holes made in the Ground. To the Gods of the Air they sacrifice Birds, whose Bodies are burnt entire, and the Blood pour'd round the Altar. Birds are also offer'd to the Gods of the Sea, but then they are to be black, and Wine to be thrown upon the Waves. Except therefore these Sea-Gods, they may offer to all the rest white Birds. White Victims were likewise offer'd to the Gods of Heaven and of the Air, the Extremities of which were set a-part for the Gods, and the rest to be eaten. At *Rome*, if the white Oxen had any Spots, they were made white with Chalk. An Ox of this kind they call'd *bos cretatus*. To the Terrestrial Gods, continues *Porphyry*, Quadrupeds were offer'd; as a Hog, for Instance, was to be sacrific'd to *Ceres*; that Victim being grateful to her: It was also to be black, because the Earth is of a dark dusky Colour. He speaks afterwards of the Propriety and Fitness of these Sacrifices for the Gods to whom they were offer'd. It is also to be observ'd, that the Oracle of *Apollo* commanded three Victims to be sacrific'd at once, and Honey and Wine to be offer'd to the Nymphs.

The Custom of sacrificing black Victims to the infernal Deities, was generally observ'd, and is taken notice of by the Poets and other Writers with one Voice. An Inscription of *Gruter's*, orders two black Sheep to be sacrific'd to *Summanus*, which is *Pluto*. These Victims they adorn'd with Fillets and black Ribbands, as they did the Victims of the Cœlestial Gods with white ones: And here it is to be noted, that the Word *Ceruleus*, which signifies Sky-colour, is by the Poets often us'd for black, and put indifferently with that for a mourning Colour.

C H A P. VIII.

I. Victims according to the Quality and Condition of those who sacrificed. II. An Enumeration of the Animals, and other things which the Heathens offer'd in Sacrifice. III. The Difference of the Victims with regard to the Gods. IV. What Victims were offered to each God in particular.

I. THE Sacrifices of the Pagans were various, according to the Condition and Quality of the Person that offer'd. *Lucian*, upon this Subject says, 'that the Husbandman sacrifices an Ox; the Shepherd a Lamb; the Goat-herd, a Goat; another, Frankincense or Cakes; and that the poor Man's Sacrifice is the kissing his right Hand. The Ceremony of Immolation is to crown the Victim with Flowers, to examine whether it be legitimate, and have all requisite Qualities. After that it is brought to the Altar, and there kill'd before the Idol. This Action was accompanied with Singing and the Sound of Instruments.' In the following Monuments we shall see the Sacrifices perform'd before the Image, the Flutes, Trumpets, and other Instruments assisting thereat. Many Authors assure us, that the Ancients never sacrific'd either in publick or private, without first consulting the Augur; but this seems hardly credible. The same Defects that excluded Animals from the Altar under the Law, excluded them likewise from Pagan Altars; which shews, as has been already said, that these Idolaters preserv'd several Rites of the true Religion.

II. The Animals that were commonly sacrific'd, were the Bull, the Sheep, the Hog and the Goat. In an Inscription of *Gruter's*, a Priest in *Spain* is sacrificing a Sow with thirty Pigs. *Xenophon* says, that at *Lacedæmon*, according to

the Laws of *Lycurgus*, the King took a Pig of every Litter throughout the whole Country, that he might not want Victims. *Ælian* says, the *Athenians* also sacrific'd many of them, and gives this Reason, because that Animal was so injurious to Harvests. The Birds they sacrific'd were the Hen and Goose; and tho' other Birds are found in Writers to have been offer'd, yet it is but seldom. *Plautus* takes notice of a Wood-Pigeon, that was brought to the Altar to be sacrific'd. In *Gruter's* Inscriptions a Holocaust of a Cock is found.

Flower, and Cakes of Wheat or Barley, were also offer'd to the Gods, according to the Custom of the Place and Country. The *Greeks* offer'd Cakes of Barley with Salt in them, which Cakes *Homer* calls *ωλοχύτας*; and without an Offering of this kind they did not sacrifice. Of these Cakes, some were call'd *popana* and *prothymata*, and these were chiefly offer'd to *Æsculapius*. They had another Cake they call'd *bos*, because of the Horns they made to it, and this they offer'd to *Apollo*, *Diana*, *Hecate* and *Luna*. They had another sort of Cakes call'd *Melithyta*, from their being made with Honey, which they offer'd to *Trophonius*. They reckon also among these Cakes, what they call'd *Arister* and *Hygiea*.

At *Rome* they offer'd Wheat-Flower, and made Cakes of it with Water and Salt: These *Numa Pompilius* order'd to be bak'd in the Oven, and instituted a Feast at this Ceremony call'd *Fornacalia*: And as in those Days they deify'd what they thought fit, so they made a Goddess of the Oven, which Goddess (*Fornax*) was reckon'd among the *Roman* Deities. When the Cakes were bak'd, they call'd them *ador*, and the Sacrifices *adoreæ sacrificia*.

III. They did not offer the same Animals indifferently to all the Gods; but particular Gods had their particular Victims, which were not offer'd to other Deities. In these however, as well as in the other Rites of the Pagans, there was no exact Uniformity; but a great Diversity of Customs is observ'd to have been, not only in different Places, but in the same Places at different times. What therefore we take notice of here, are such only as were commonly observ'd. One of those Customs was to offer Male Animals to the Gods, and to the Goddesses, Females; but the Exceptions to this Custom again are so many, that I think they will exceed the Rule.

IV. To the Great Mother *Cybele* a pregnant Sow was offer'd. Pine-apples also were offer'd to her, which they often carried in Procession in Honour of her; but in After-times her chief Sacrifices were the *Taurobolia* and *Criobolia*, which shall be spoke to afterwards. To the Goddess *Tellus* they likewise offer'd a Sow; but this Deity, physically speaking, was the same with *Cybele*.

In the more remote Ages of Antiquity, Bulls were not offer'd to *Jupiter*; but in After-times the Custom chang'd, and Bulls were the common Sacrifice, and sometimes Rams. To *Juno* they sacrific'd Heifers, Ewe-Lambs, Sheep and Cows; and to *Juno Acrea* at *Corinth* a She-goat.

To *Neptune* a Bull was sacrific'd, which in some places was to be black; and in *Homer's* time it appears they also offer'd Lambs. *Virgil* tells us that *Pluto's* favourite Victim also was a Bull. It has been already observ'd, that the Victims offer'd to the infernal Deities, were to be black; and that for that reason a black Cow was offer'd to *Proserpine*: But when *Proserpine* was taken for *Hecate*, they then sacrific'd Dogs to her; because, by their barking in the Night, they drove away the *Specters* which were suppos'd to be sent by *Hecate*.

To *Ceres* the most agreeable Victims were the Boar, the Sow, and the Pig, because those Animals wasted and spoil'd the Harvests. The Sheep was also sacrific'd to her, and sometimes the Ram, as shall be observ'd below. To *Hermione* Cows were sacrific'd, and sometimes Bulls, as *Aristocles* in *Ælian* says, who
also

also adds this Miracle, that a Bull, which ten Men could not tame, follow'd an old Priestess to the Altar, as a Child does its Mother, to be sacrific'd there.

To *Apollo* a young Bull with gilt Horns was sacrific'd, as were also the He and She-goat, and sometimes a Sheep. To the Sun the *Greeks* offer'd Honey in Sacrifice, and the *Armenians* and *Massagetes* Horses.

To *Mars*, the Boar, Ram and Bull were sacrific'd, and by some, Horses. The *Lusitanians* offer'd Goats and Horses to him, and even their Captives. The *Carians* sacrific'd Dogs to him, and the *Scythians*, Asses. The *Saracoraë*, according to *Ælian*, (in his *Hist. Animal.* 12. 34.) sacrific'd to him the fattest Asses they could find.

To *Minerva*, says *Homer*, they offer'd Bulls and Lambs in Sacrifice; but Goats never, because they look'd upon them as hateful to her. *Fulgentius Planciades*, and *Arnobius*, say that Oxen were offer'd to her, that had never been under the Yoke.

To *Diana* Stags were offer'd, and at *Athens* She-goats. These Animals were sacred to her. Cows were also her Victims, as is evident from the Story of *Antroon Coracius*, which has been already given, where we treated of the Temple of *Diana* upon Mount *Aventine*. The *Eretrians* sacrific'd to their *Diana* mutilated Victims, as *Ælian* tells us, (*Hist. Anim.* 12. 34.) which was contrary to the Law; that admitting none but such as were found and perfect.

To *Venus* so many sorts of Victims were offer'd, that there is scarce any one kind disallow'd of. The Thighs of all Victims were sacred to her; the Hog only excepted. To the *Paphian Venus* all kinds of Beasts were offer'd at the Pleasure of those that came to worship her; but then they were oblig'd to be Males only. Of all others, her favourite Victim was the Goat; tho' it is said also that Bulls were an acceptable Sacrifice to her. A Woman in *Lucian*, (*Dial. Meretr.*) appoints a white She-Goat for a Sacrifice to *Venus Popularis*, and to *Venus Cœlestis* a Heifer. *Athenæus* says, the Argives offer'd a Hog to *Venus*; but the most acceptable Sacrifice to her, says *Philostratus*, was the Hare. To *Hercules* they sacrific'd a Hog: To *Bacchus*, according to *Virgil* in his *Georgicks*, He-goats and Sheep, and also Hogs, because they laid waste the Vines. To the God *Pan*, says *Lucian*, they sacrific'd a He-goat; to *Priapus* an Ass, tho' in some Sacrifices below, a Hog is offer'd to him. To *Silvanus* they also sacrific'd a Hog; but in a Figure amongst the Sacrifices we shall see a Bear offer'd to him; and to *Faunus* a Kid or Lamb.

To the *Lares* the Rich sacrific'd a young Bull, and the Poor an Ewe-Lamb. Many will have it that the Hog was also offer'd to them, and that therefore the *Lares* were call'd *Grundiles*. Cocks and Swallows were likewise offer'd to them, probably because the Swallows made their Nests in Houses, of which the *Lares* were Guardians. The Swallow was also sacrific'd to *Venus*. In some Countries Fish was offer'd in Sacrifice, either to all the Gods, or else to some particular Gods only; but Examples of this are very rare. To the God *Terminus* no Animal was offer'd, says *Plutarch*, in *Quest. Rom.* p. 267.



C H A P. IX.

I. *The Preparation of the Priests for Sacrifice.* II. *The great Reverence that was paid by all who were present.* III. *The Priests sacrificed sometimes with their Heads veiled, and why.* IV. *Playing on the Pipe, and other Instruments, used at Sacrifices.* V. *The Ceremonies and Prayers used by the Priest at sacrificing, and the manner of killing the Victim.* VI. *The Inspection of the Entrails of the Victim, to see whether the Sacrifice foreboded good or ill Luck.* VII. *The lucky Sacrifice expressed by the Word litare.* VIII. *The Dissection of the Victim; the meaning of the Proverb inter Cæsa & Porrecta.* IX. *A Repast made of the rest of the Victim.*

I. **W**E have already said that the Priests and Sacrificers were to prepare themselves for Sacrifice by certain Rites. Ablution was one of these, and therefore at the Entrance of the Temples, and sometimes in subterraneous Places, they had their Ponds or Basons to wash in. This Ablution however was only for the *Dii superi*; for the preparatory Rite for the infernal Deities was no more than Sprinkling. What the Priest of *Diana* upon Mount *Aventine* said to *Antron Coracius*, namely, that before he sacrific'd, he must wash in the *Tiber*, or, as *Livy* has it, in a River, or running Water, that, I say, ought not to be reckon'd among the Ceremonies preparatory to Sacrifice, it being commanded him only to deceive him. This Story is related above in the Description of the Temple of *Diana* upon Mount *Aventine*. Many Examples however of this kind of Ablution in Rivers are to be met with. Thus *Aeneas*, about to sacrifice, would not do it, until he had first wash'd himself in a River, or running Water,

----- donec me flumine vivo
Abluero.

The Priests likewise, when they intended to approach the Altar with that Purity that was requisite, abstain'd from their Wives, and from eating of Flesh. *Plato* speaking of illustrious Men, such as had distinguish'd themselves in the Republick by their noble Actions, says, that when they sacrific'd, even for Triumphs, they walk'd indeed with triumphal Ornaments, and were crown'd with Leaves, but that they first wash'd their Hands, and, like venerable and holy Men, walk'd with their Feet bare, and their Hair cut. But as it is probable this great Reverence for Things sacred was not always observ'd, so I shall only treat of such Rites as were more commonly receiv'd.

II. When the Priest proceeded to sacrifice, either himself, or some Herald, cried to the People, *Hoc age*; after which the People kept a profound Silence. In *Greece*, when the Priest approach'd the Altar, the first thing he said was, *Τὴς τῆδε*; Who is here? To which the People answer'd, *Πολλοὶ καὶ ἀγαθοὶ*, Many and good: He then said, *Procul hinc quivis scelestus*; because by the Laws, Murderers, Thieves, and other Villains were not allow'd to come near the Altar, or to assist at Sacrifices. Among the *Greeks* indeed this Law was not so rigorous, but extended only to some particular Sacrifices, every Body without Exception being allow'd to assist at others. From some Sacrifices Virgins and Slaves were excluded. At *Cheronea*, neither Slaves, Captives, nor *Ætolians* were suffer'd to be present.

III. The

III. The *Roman* Priests, when they sacrific'd, veil'd the Head ; but this Custom was not observ'd at all Sacrifices, as shall be shewn by and by. *Plutarch* offers a Reason for this Custom of Veiling, but does not indeed pretend to answer for the Truth of it, namely, that *Aeneas* one time sacrificing, and perceiving *Diomed* passing by, veil'd his Head : He brings also several other Reasons for this Custom, but all as uncertain as the first, and which may be seen in his *Roman Questions*. He adds, in the same place, that the Reason why they sacrific'd to *Saturn* unveil'd, was, because he was reckon'd among the infernal Gods, and that they only veil'd to the *Dii superi*. *M. Fabreti* (*Col. Traj. p. 169.*) is of Opinion, that they only veil'd when they sacrific'd to the twelve Great Gods, and that to others the Head was uncover'd. We see indeed, that in all the Sacrifices offer'd to *Mars*, who was one of the twelve Gods, and one of those they call'd *Consentes*; we see, I say, that in these Sacrifices the Priest is always veil'd. As to other Sacrifices, I dare not affirm that this Distinction of the greater and lesser Deities was always observ'd : For altho' the Ceremony of veiling the Head be observ'd in the Sacrifices of *Diana*, and others of the Gods of the first Rank; yet for as much as in a great number of Sacrifices exhibited below, which are celebrated with no little Solemnity, the Priest is unveil'd, and it cannot be ascertain'd that none of those are offer'd to the *Dii superi*, I think it is better to leave the thing undetermin'd. The *Greeks* sacrific'd with the Head unveil'd.

IV. The Minstrels, who assisted at the Sacrifices with their Flutes and Harps, as we shall see below, were maintain'd in the Temple it self. Their Flutes at the Sacrifices were made of Box; but those they us'd at the publick Sports were either of Silver, or of the Bone of an Ass's Leg. The greater Victims had commonly their Horns gilt, and for the most part were crown'd with Flowers; but sometimes they had neither of these Ornaments, as will be seen from the Examples given below.

V. 'Tis said in many Authors, that the sacrificing Priest was to lay hold of the Altar with one Hand; but in the Sacrifices upon ancient Monuments we seldom see the Priest touch the Altar. It was a Crime to interrupt the Sacrifice, when 'twas once begun. The Sacrifices at *Rome* were begun with a Prayer to *Janus*; the Reason of which *Ovid* tells us, was, that he was the Guardian of the Gates, thro' which they went to all their other Gods: After that they address'd to *Jupiter*, and then, as some say, put up a Prayer to *Juno*, or, as others say, to *Vesta*. Another Ceremony was for the Priest to go round the Altar several times before the Sacrifice, holding his Hand upon his Mouth: This Ceremony the Peasants us'd, when they had a mind to be at no Expence in worshipping. The Priest then pour'd the Wine upon the Altar out of the *Simpulum* or *Patera*; both which we shall see were us'd in Sacrifice. He then pluck'd off some of the Hair from the Victim, and cast it into the Fire. After this the *Victimarius* took the great Knife call'd *Secespita*, and turn'd himself towards the East. At *Delphos* the same Knife they us'd for cutting the Throat of Victims, serv'd also for the Execution of Criminals. At *Rome* they made use of the *Malleus* or Hammer, as has been already said, and will be seen hereafter, to knock down the Victims; an Example of which is to be found in *Homer*. They also us'd Axes for the same Purpose, taking the Stroak with the blunt or Hammer-side of them; and for this the brazen Axes taken notice of before seem very proper. They had also Torches at their Sacrifices, made of a certain sort of Wood call'd *Tæda*, which being once lighted, fed it self, and burn'd till it was all consum'd. The Peasants upon the *Pyrenean* Mountains use this Wood at this Day for Torches, and call it *Teze*. The *Victimarius*, after the Ceremonies above mention'd, either knock'd

the Victim on the Head, or else cut its Throat. This Officer was generally girt about the Middle, and often naked from the Waist upward, as will be seen in the Figures below. Before the *Victimarius* smote the Victim, he ask'd the Priest this, *Ago-ne?* from whence it is thought the Words *agon*, *agonalis* and *agonia* come; but this Etymology is not to be depended upon. If the Victim attempted to escape, it was look'd upon as a bad Omen.

VI. After the Throat of the Victim was cut, some brought Vases to receive the Blood, and others took the Skin off. Then the *Haruspex*, the *Flamin*, or Priest consider'd and explor'd the Entrails call'd *exta*, as the Heart, Liver, Lungs, Gall, and other Parts, to see whether the Victim was acceptable, and the Marks favourable. They made use of the *exta* also and *extispicium* for foretelling Things to come. They took their Prognosticks likewise from the Motion of the Tail of the Victim: If that happen'd to be wreathed and twisted, it then portended the Difficulty of the Undertaking; if it fell down, it presag'd a Defeat; but if it rais'd it self up, it was then a Sign of Victory. They took their Presages also from the burning of the Incense, that is from its crackling in the Fire, and from the Motion and Windings of the Smoak. Both the *Greeks* and *Romans* had a great deal of Faith in these kinds of Divinations. The ten thousand *Greeks* that made that famous Retreat from the *Persians*, having escap'd them in a kind of miraculous manner, had a mind, being instigated by their Chiefs, to make War upon the *Tibarenians*, in order to enrich the Troops with the Spoils of that Nation, who even then had made them Offers of Hospitality: But before they would begin the War, they offer'd their customary Sacrifices to the Gods; which having finish'd, all the *Haruspices* declar'd that the Gods did not approve of the War: They therefore quitted their first Design, and accepted the hospitable Offers the *Tibarenians* made them.

VII. When the Sacrifice was ended, if all the Marks were favourable, and there was reason to believe the Sacrifice was acceptable to the Gods, and that they had obtain'd what they request'd, they then esteem'd it a perfect Sacrifice, and express'd it by the Word *litare*, and in this Sense we often find the Word among the Poets: Thus *Martial*, 'Every one who offers a Victim doth not make a perfect Sacrifice.

Non quacumque manu victima cæsa litat.

and *Plautus* to the same purpose in his *Pænulus*, *Si Hercule istuc unquam factum est, tum me Jupiter faciat, ut semper sacrificem, nec unquam litem.* *Spartian* also speaking of *Didius Julianus*, who was hated by the People, says: *Rem divinam facienti ne litaret optarunt.* *Agis* King of *Lacedæmon* marching his Army upon some Expedition, quitted his Undertaking as soon as he perceiv'd that the Prognosticks in the Sacrifice were not favourable; so that *litare* signified properly to offer a Sacrifice whose Marks and Tokens were in Favour of the Sacrificer.

VIII. After the Entrails were explor'd, they cut off the *primitie*, both of them, and of the Members, and put them in Baskets, and offer'd them to the Sacrificer, who took and threw them into the Fire of the Altar, together with Incense and Spices. When Sacrifices were offer'd upon the Sea-shore, they then cast the Entrails into the Waves, and afterwards pour'd Wine into the Fire for a Libation. While the Officer was striking the Victim, it was not allow'd to speak; but after he had smote him, they might talk until what was to be burnt upon the Altar was deliver'd to the Priest, *inter cæsa & porrecta*. While the Sacrifice was burning, they were again to keep Silence; so that from that Interval of time that they were permitted to speak, arose the Proverb, *inter cæsa & porrecta*.

IX. What

IX. What remain'd of the Victim was kept to be eaten by those that assisted at the Sacrifice; who were also allow'd to carry home some part for their Domesticicks, but by no means to give any to Strangers. They that assisted at the Feast eat standing. The Bread they had was round. At the Feast of *Jupiter*, which the *Septemviri Epulones* celebrated at the Capitol, *Jupiter* himself was invited to sit upon a Couch, and *Juno* and *Minerva* upon Chairs. Banquets of this kind, which were made of the Remains of the Sacrifice, were celebrated with Dances and Songs of Praise to the God or Gods to whom they sacrific'd; after which they were all dismiss'd by the Priest.

C H A P. X.

I. The Marbles do not always agree with Writers concerning the Ceremonies of Sacrifices. II. The great Sacrifice of four Bulls made by Trajan, where there are five Altars. III. Another Sacrifice of the same Emperor, with four Bulls, with two Altars. IV. Another Sacrifice by the same, where we observe a Pine-Apple on the Altar. V. Variety of musical Instruments at the Sacrifices. VI. The Sacrifice at Narbonne. VII. The Sacrifice on the Arrival of the Emperor. VIII. Other Sacrifices.

I. I Have now shewn what the principal Ceremonies were, which they us'd in ancient Sacrifices; and come next to speak of those Sacrifices that remain at this Day upon Marbles and Medals. We shall indeed find among these some of those we have given upon the Testimony of ancient Writers, tho' not without great Variation: But this ought not to be wonder'd at, seeing Writers differ as much among themselves in their Accounts of Things: From whence we may learn that these Acts of Religion have been subject to Vicissitude and Change. 'Tis often hard to know to what Deity the Sacrifices preserv'd upon ancient Monuments were offer'd: For both the same Animals were offer'd, and the same Ceremonies us'd in Sacrifices that were made to several Gods. We shall now first represent the greater Sacrifices, tho' there be no Mark to inform us to what Deity they were offer'd.

II. We shall begin with a solemn Sacrifice exhibited upon the Column of *Trajan*, which is celebrated at a Gate. ³² The Victims here are four Bulls: He that does the Office of the sacrificing Priest is the Emperor *Trajan* himself, who is cloath'd with a Tunick that falls down below his Knees, and over that with a Cloak (*Pallium* or *Chlamys*) fastened to his Shoulder. He has no Veil upon his Head, and is pouring Wine out of a round *Patera* upon a flaming Altar. The Altar is four-square, and adorn'd with Festoons. On his right Hand is a *Camillus* holding an *Acerra*, or Box of Incense and Perfumes. The *Camilli* were the Youth of noble Families, whose Father and Mother were both alive. Behind the *Camillus* is a Minstrel playing upon two Flutes; many of which Minstrels we shall find among the following Figures. These Players upon two Flutes at once were common both among the *Greeks* and *Romans*: For it is of this sort of Instrument that *Theocritus* speaks in his Epigram to *Daphnis*.

Δῆς ποτὶ τᾶν νυμφᾶν, δίδυμοις αὐλοῖσιν ἀείσαι
Ἄδ' ὅ τι μοι;

I conjure you by the Nymphs to play me some agreeable Air upon your two Flutes.
The

The four *Victimarii* girt about the Middle, and naked from the Waist upward, hold each of them a Bull in the right Hand, and have their Heads crown'd with Laurel: The two first hold in their left Hand a great Mallet or Hammer to knock down the Victim with. What is here very remarkable, is the five Altars, the first of which, whereon *Trajan* is sacrificing, and the last, are both flaming, and the three others hollow at the top. All the five are four-square, and adorn'd with Festoons. They that assist at the Sacrifice express their Attention to what they are about by the Expansion of their Arms, especially those that are nearest the Altar, who, by their Habit and Hair, are discover'd to be *Romans*, whereas those behind, both Men and Women, appear to be *Daci*, or some other barbarous People.

PLATE
XXIV.

III. The following Sacrifice, taken from the same Column, has also four Bulls; but only two Altars, and both flaming. Besides the *Victimarii*, there are many others of the Assembly crown'd with Laurel. The Bulls have about the middle of their Body a long narrow Piece of Stuff hanging down on both sides, and fring'd at the bottom. The Habit of the *Victimarii* that hangs from the Waist downward, is also fringed. What is most remarkable in this Sacrifice, is, that the whole Congregation wait for the Emperor *Trajan* to perform the Sacrifice, who is seen coming a good pace, attended by two *Lictors* with their *Fasces*, and others: The three young Men that accompany him are probably the *Camilli* and Minstrels.

The Bulls brought to Sacrifice in triumphal Pomp from the Arch of *Titus* for the taking of *Jerusalem*, are more splendidly adorn'd; the Pieces of Stuff that hang over them being broader, and some of them embroider'd with Flowers. The *Victimarii* carry great Axes, which on one side are fashion'd like a Mallet or Hammer.

2 IV. Another Sacrifice perform'd by *Trajan* has but one Bull for a Victim; nor has any thing particular besides *Trajan* holding in his left Hand a kind of Truncheon, or perhaps a Scroll, and the Fruits and Pine-apple, call'd in *Latin* *strobilus*, that are upon the flaming Altar; for the *strobilus* was anciently offer'd in Sacrifice: And because both the Fruit and Tree were sacred to the Great Mother *Cybele*, it may perhaps be thought this Sacrifice was offer'd to her: But this Supposition is attended with many Difficulties: For the Pine-apple is found in other Sacrifices, which cannot possibly be made to her. There are also other Examples of Sacrifices where the Pine-apple is offer'd: For St. *Albanasius*, in his circular Epistle, complains, that the *Gentiles*, who, with the *Arians*, broke into the Church, offer'd Sacrifices there of Birds and Pine-apples. We find Pine-apples also upon most Medals and ancient Marbles: But of this we shall have occasion to speak again.

In the lesser Arch of *Severus* at *Rome*, the *Roman* Emperor is seen sacrificing with his Head veil'd, and his Wife assisting likewise veil'd. He is pouring out of his *Patera* into a Fire made upon a Tripod. Behind his Wife is another Figure, almost defaced, holding a *Caduceus*, which is suppos'd to have been the Figure of *Peace*. Underneath the Emperor and Sacrifice, on a separate Space, are the sacrificial Instruments rang'd in this Order; the *Lituis* or augural Staff, the *Præfericulum*, the *Discus*, the Pontifical Cap, the *Aspergillum*, the *Simpulum*, and the Case with three Knives. The other Instruments are seen in another Sacrifice upon the the same lesser Arch of *Severus*: There is the Bull for the Victim between two *Victimarii*; another *Victimarius* has his Mallet or Hammer lifted up to knock down the Bull with: A Minstrel also is present with two Flutes, together with two other Persons, one of whom holds a Vase. In another Sacrifice in the same place *Caracalla* is pouring out of his *Patera* upon a Tripod charg'd



St. John's P.



St. John's P.



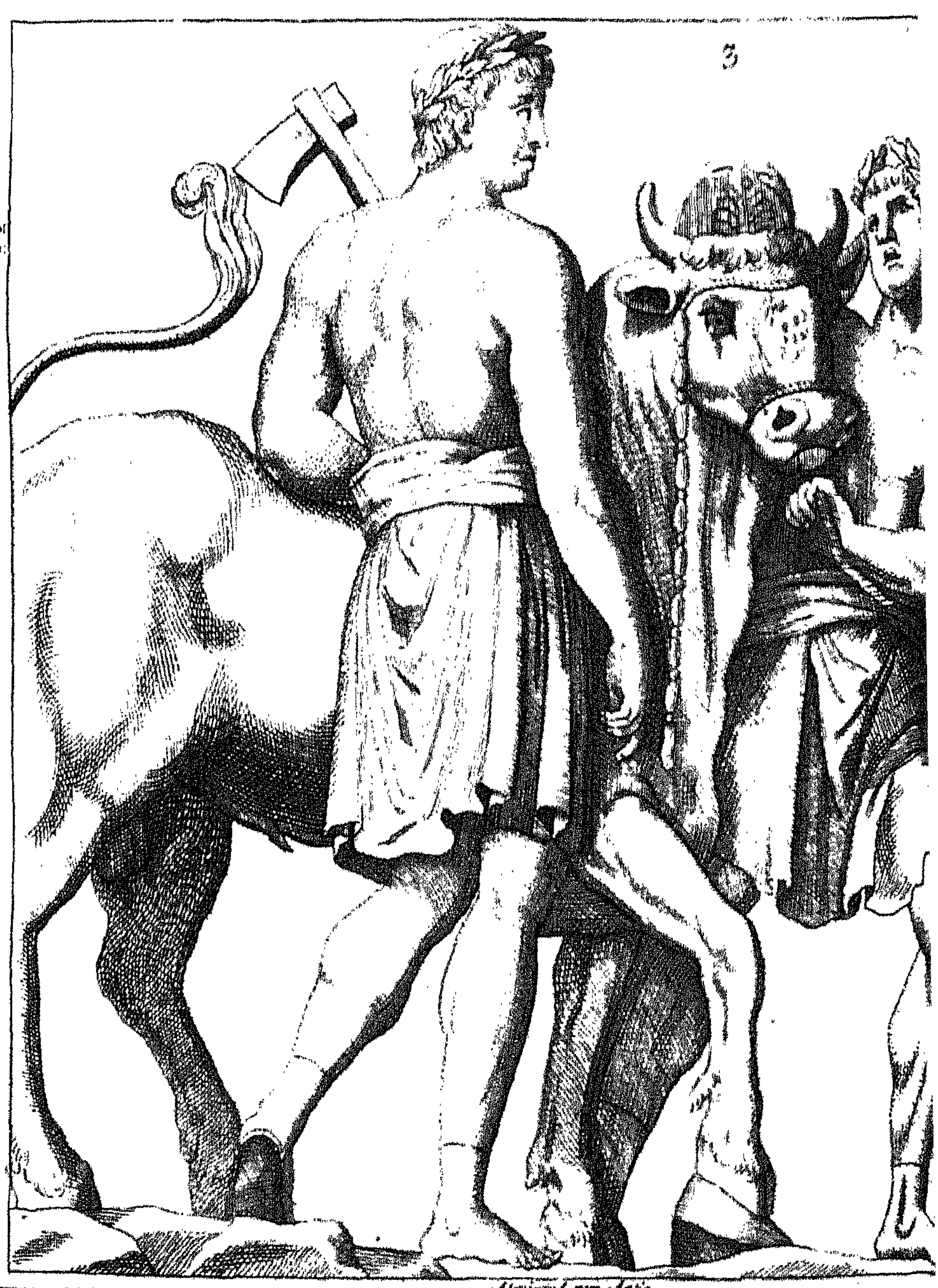
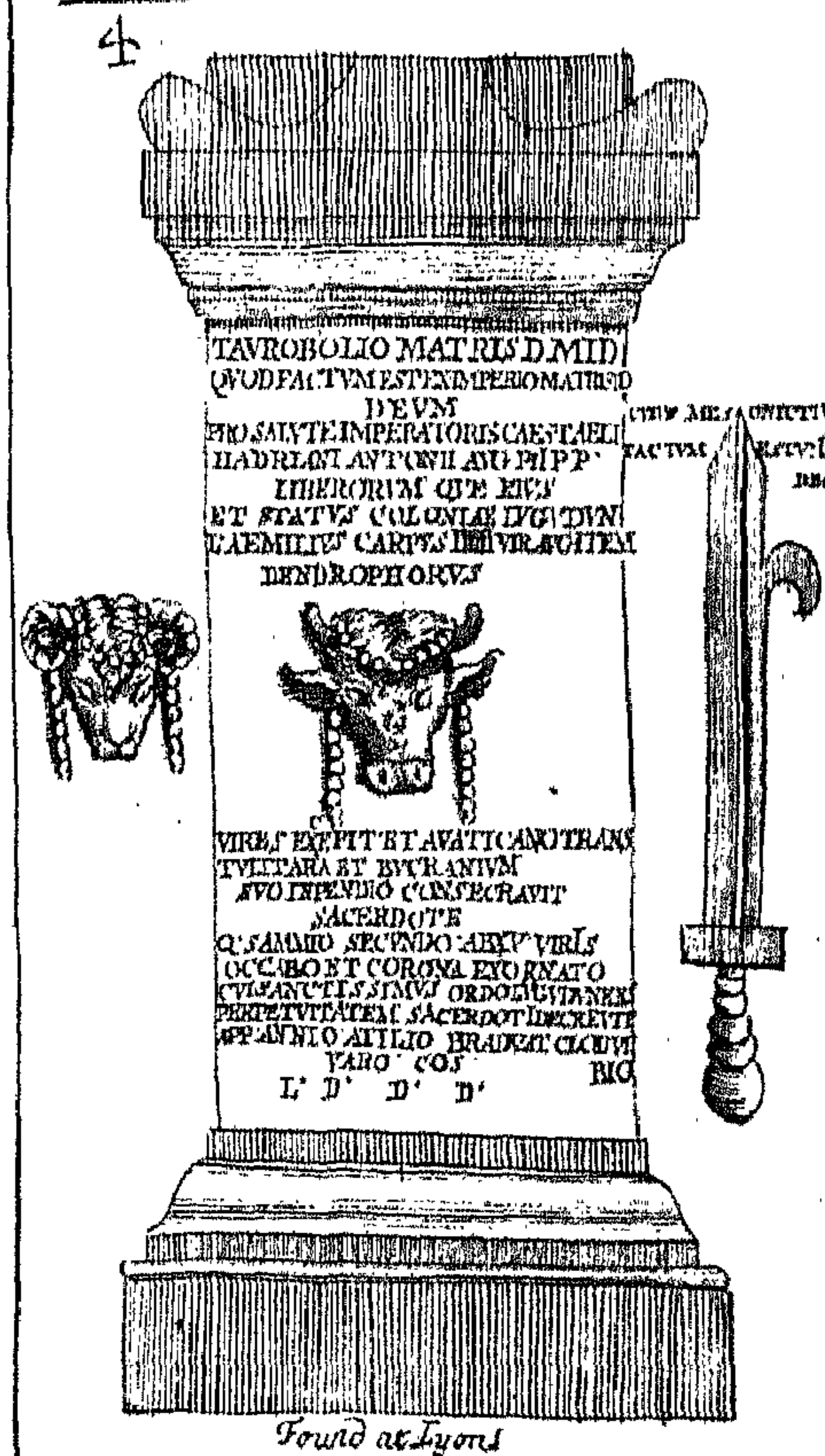
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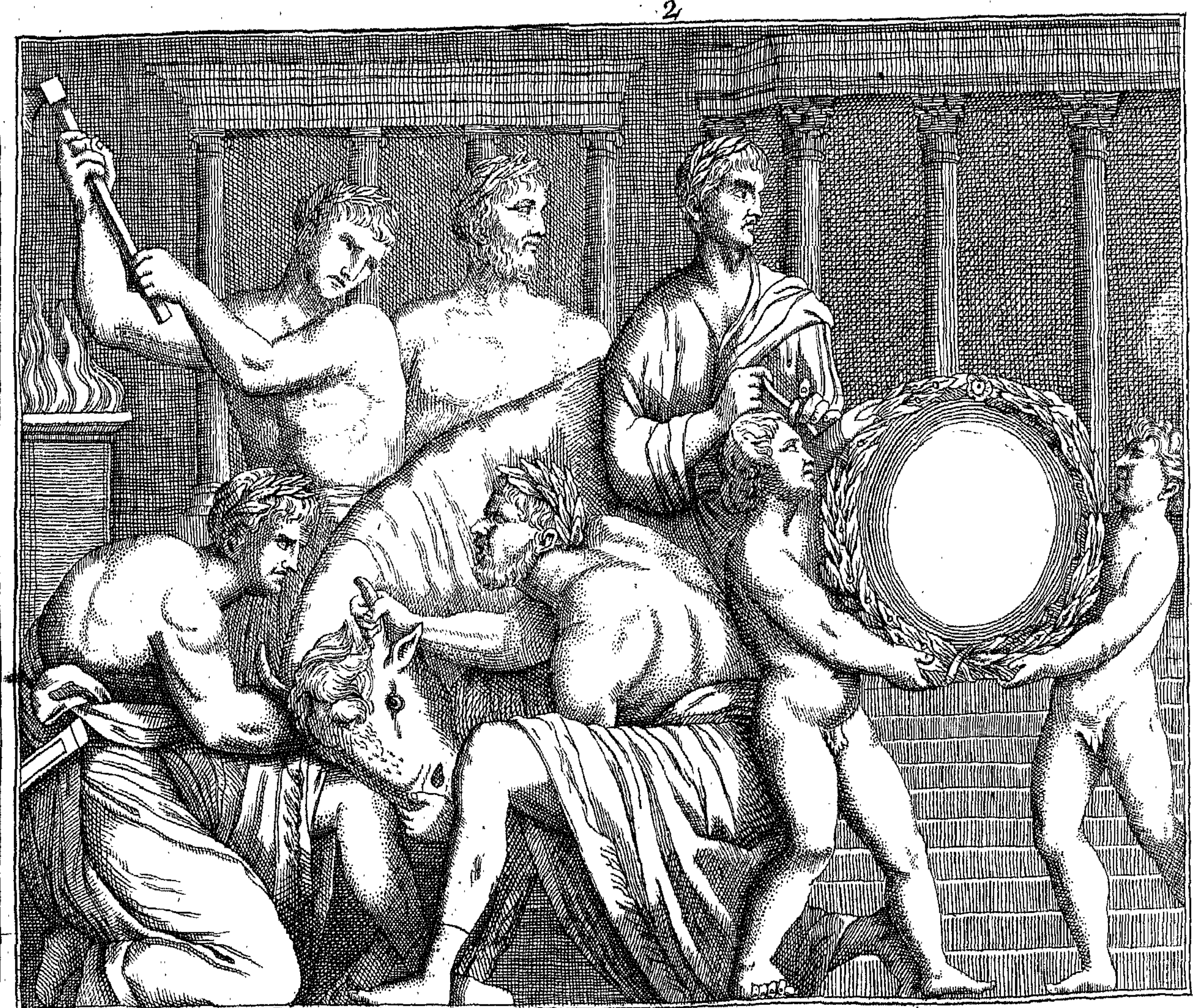


Närbarna





Pillar



Admirand. rom. Antiq.

charg'd with Fruit: His Head is uncover'd, and his Brother *Geta* is with him: But when he had got him murder'd, he caus'd his Statue to be defac'd with the Chisel, tho' there remain yet the Traces of it as it were. Lower in another Space are the sacrificial Instruments that were wanting in the former; rang'd in this Order, the *Acerra*, the *Ax*, the *Discus*, the Head of an Ox with Festoons, the *Præfericulum* and *Aquaminarium*. Lower yet are two *Victories* holding a large Festoon.

V. Tho' the musical Instruments us'd at Sacrifices are commonly the double Flute, or Trumpet, or both together, yet are there sometimes Minstrels there that play upon the Lyre and Harp, many of which we shall see below. The next Figure, taken from a Gem in the Cabinet of *Brandenburgh*,³ exhibits one of them at the Sacrifice of a Bull; the Altar is flaming. We do not find here all the Figures that are seen in the greater Representations, because in Gems and Medals, where the Field is small, they seldom put more than were necessary to make the Sacrifice known. The Sacrificer here is a Woman, and the Minstrel that plays upon the Lyre is half naked; from whence *Beger* conjectures that the Sacrifice is made to *Venus*; but he rejects the Conjecture himself as weak, because Women are found sacrificing elsewhere to other Gods, and naked Men frequently assisting.

VI. In the following Sacrifice,⁴ which is seen at *Narbonne*, in the House of *M. de Montbrun*, the Sacrificer, whose Head is wanting, as well as the Heads of two others that assist there, is pouring Wine out of his *Patera* upon a flaming Altar. Over against him is another Figure also without a Head, holding a Vase, which by all Antiquaries is believ'd to be the *Præfericulum*, notwithstanding the Description *Festus* gives of it, who says the *Præfericulum* had no Handle, which this Vase has. This Man or Woman, which so ever it is, seems to pour Wine from this Vase into the *Patera* of the Priest. Behind this Figure there is another of a little Boy, holding also a *Patera*, and crown'd with Laurel, and at the Extremity of the same side another Boy crown'd in like manner, and holding another *Præfericulum* exactly like the first. Here appears no Victim, nor Minstrel of any kind, tho' the greater Sacrifices generally had Musick, which very probably happen'd from the breaking of the Stone: For as it is broken on all sides, so the Figures of the Minstrels might very well be broken off with the other Fragments.

VII. Upon the Emperor's Arrival at the Army, Sacrifice was offer'd by way of Thanksgiving. One of this kind you have here,¹ offer'd in the Roman Army upon the Arrival of the Emperor *Trajan*, where the Tribunes, Primipilares, and Ensigns are coming to meet him. The flaming Altar is encompass'd with Festoons, and the *Camillus* with the *Acerra* in his Hand, appears so plain, that the Form of his Habit may easily be discern'd: He is cloath'd with a very large Robe tuck'd up about the Waist, so that the Folds fall very low: The Ornament upon his Head terminates in a Peak. The Bull led by the *Victimarius* is crown'd with Laurel, and has Festoons hanging upon the Ends of his Horns, and upon the middle of his Body a great Piece of Stuff wrought with Flowers, and fring'd at the bottom, hanging down on both sides. No Sacrificer appears, but the Emperor on Horseback, who is to dismount and offer the Sacrifice. PLATE XXV.

VIII. A Sacrifice of *Marcus Aurelius* has some remarkable Peculiarities: The Emperor has his Head veil'd with part of his Robe, and has in his right Hand most probably a *Patera*, tho' indeed it is hardly distinguishable: In the other Hand he has a very short Staff. The burning Altar is not solid, but supported with Bars or Props like the Tripod. The Victims are a Bull and a Ram, and the Minstrel is he that plays the double Flute as is usual.

- ² In the following Sacrifice ² taken from a *Roman* Marble, one of the *Victimarii* strikes the Bull with the Back of the Ax to knock him down: All the *Victimarii* here are crown'd with Laurel: He that stands behind them, and seems to be the Priest, is also crown'd with it: This Sacrifice, as the Inscription imports, was offer'd for some publick Vows. The following Bull, ³ which the *Victimarii* are leading to be sacrific'd, has a particular Ornament upon his Head, and Festoons hanging on both sides: The Sacrifice is going to be made before a Temple.

C H A P. XI.

- I. The Taurobolia of the great Mother Cybele, in use chiefly among the Gauls. II. Offered also to Attis. III. The Ceremony of the Taurobolia described by Prudentius. IV. There were also the Criobolia and Aegibolia. V. The Regeneration by the Taurobolia, and some other Particulars. VI. The great Taurobolium found at Lions, and its Explanation. VII. The meaning of that Phrase, Vires tauri exceptit, &c.*

THE Sacrifices already exhibited have no particular Marks to distinguish them by, and inform us to which of the Gods they were offer'd. Those that follow are however knowable, and carry Marks of the Deities to whom they were made.

That I may follow the Order laid down in the first Volume, I will begin with the *Taurobolia* of the Great Mother *Cybele*. This Worship seems not to have begun until the latter Ages of Paganism. The oldest Inscription I have seen that makes any mention of it, is that found at *Lions* upon a Mountain call'd at this Day *Fourvieres*, in the Year 1705. The Inscription was made, and the *Taurobolium* it speaks of celebrated, under the Emperor *Antoninus Pius*, in the Year of Christ 160, as appears from the Mark of the Consulship which is there. Some of these Inscriptions are found in *Italy* and *Spain*, but a far greater Number in *Gaul*. As this Superstition of the *Gentiles* began late, so it ended late, and did not make its Exit but with Paganism, seeing one of these *Taurobolical* Inscriptions is found to have been made in the Time of *Valentinian III*. There is scarce any mention made of these *Taurobolia* in Writers. The first and almost only one that takes notice of them is *Julius Firmicus Maternus*, in his Book of the Errors of the Pagan Religion, as *Vandale* has very well observ'd in his learned Dissertation upon the *Taurobolia*. This *Julius Firmicus*, after having extoll'd the Price of our Lord's Blood shed for the Redemption of Men, has these Words: 'The Blood pour'd out by these Idolaters is of no Advantage to them; and that these Wretches may not be deceiv'd to their Ruin, by trusting in the Blood of Beasts, be it known to them, that this Blood, instead of redeeming, pollutes them, and leads them thro' unhappy ways to their Destruction. Miserable are they that imbue themselves in sacrilegious Blood. The *Taurobolium* and *Criobolium* pollute you with criminal Stains of this Blood. Wash out therefore those Stains, and seek the pure Sources, &c.

II. By this it appears that the *Gentiles* look'd upon the *Taurobolia* and *Criobolia* as a Baptism of Blood, invented, it's probable, in Opposition to the Baptism of Jesus Christ. These *Taurobolia* are always dedicated to the Great Mother *Cybele*, and sometimes also to her and *Attis* jointly, who in some Inscriptions is call'd

call'd *Menotyrannus*, that is to say, the Tyrant or Lord of the Months, which agreed well enough with *Attis*, as he was taken for the Sun. Instead of *Menotyrannus*, some Inscriptions have it *Minotaurus* and *Minotauranus*; but for my part, I am of Opinion, with *Salmasius* and *Vandale*, that the true reading is *Menotyrannus*, which agrees very well with him, for as much as being the Sun, he is Lord and Master of the Months as well as the Year. A Greek Inscription gives him the Attribute of Omniscient.

III. Tho' the Ceremony of the *Taurobolia* is describ'd by *Prudentius*, yet we owe the true Explanation of the thing to *Vandale*, all others before him having mistaken the Verses of *Prudentius*, which, in his Martyr *Romanus*, are to this effect: 'To consecrate the High-Priest, says he, that is, to initiate him into the *Taurobolia*, they make a great Hole, into which he enters, having his Temples bound with Garlands, and a Crown of Gold upon his Head, habited with a *Toga* of Silk girt after the manner of the *Sabines*: Above the Hole they made a sort of boarded Floor, the Planks of which being ill join'd, left several Chinks, besides which they bor'd Holes thro' the Planks in several Places, until it was made like a Sieve. After this a great Bull was brought, having his Shoulders drest with Garlands or Flowers, (such as we shall see many of, in the Sacrifices) or else hanging upon the Horns, and his Forehead gilt. Here the Victim's Throat was cut, the Blood pouring out like a Flood upon the Floor, which being bor'd in a thousand places, made the Blood fall into the Hole like a Shower: The Priest, who was underneath, receiv'd this Shower of Blood upon his Head, Body and Cloaths; but not content with that, he held back his Head, that it might also fall upon his Face, and not only so, but upon all the Parts of it, as his Cheeks, Ears, Lips, Nose and Eyes: He likewise open'd his Mouth to bedew his Tongue with it, and then swallow it. When the Victim had thus spilt all his Blood, the Priests took away the boarded Floor from above, and then the High-Priest came out of the Hole. It was a horrid Spectacle to see his Head, Beard, and Cloaths all thus imbued with Blood. As soon as the Pontifex appear'd in this Trim, they all saluted, and even ador'd him, without daring to approach him, believing this Blood had cleans'd and sanctified him.

IV. Thus was the Consecration of the High-Priest of *Cybele*, which many learned Men have taken for that of the *Pontifex Maximus* at *Rome*, a Dignity, which, from the Beginning of the *Roman* Empire, was annex'd to the Emperors: But there is not the least Appearance of Reason for this Opinion, as *Vandale* has very well prov'd. No one ever mention'd such a Consecration of the *Pontifex Maximus*, nor can it possibly be of that, that *Prudentius* speaks; but of the *Taurobolia*, which he therefore gives a particular History and Description of. Besides these *Taurobolia* there were also the *Criobolia*, which were celebrated with the Sacrifice of a Ram, as the Word imports. These two were also often celebrated together, as we learn from many Inscriptions. They are likewise found sometimes join'd with the *Ægibolia*, which were made by the Sacrifice of a She-goat. The Priests who were initiated into the *Taurobolia* in the manner above mentioned, wore the same Habits stain'd with Blood, as long as the Stains remain'd, without washing them.

V. They believ'd, that by these Initiations or Baptisms of Blood, they obtain'd an eternal Regeneration, or new Birth. *Sextilius Agesilaus Aedesius* says in an Inscription, that he had receiv'd by the *Taurobolia* and *Criobolia* an eternal Renovation. 'Twas not the Priests alone that thus regenerated themselves, but others also who were not of that Dignity. Some of these Regenerations were valid only for twenty Years. These *Taurobolia* and *Criobolia* were celebrated by whole Cities and

and Provinces, and often by private Persons: We find also often both Magistrates and Priests of other Deities initiating themselves into the *Taurobolia*, and celebrating them for the Health and Prosperity of the Emperor; and for their own also. The *Archigalli*, whom we have often mentioned, were sometimes the Persons, that being inspired by their Goddess, warn'd them to make these *Taurobolia*, for that it was the Pleasure of the Goddess; and thus is to be understood what we read in an Inscription, that the *Taurobolium* was made *ex vaticinatione Pusoni Juliani Archigalli*, from the prophesying of *Archigallus*. We shall have occasion to speak below of the Warnings and Commands of the Gods given in Dreams, or otherways. These *Taurobolia* were sometimes celebrated for many Days, as some Inscriptions inform us.

4 VI. We come now to that extraordinary *Taurobolium* of *Lions*, the Figure of which is here given. 'In the middle of the Inscription is a Bull's Head, which divides it into two equal Parts, so that there is as much of it above as below: This Head is adorn'd with Globules, strung like Pearls, which make a kind of Semi-circle before, and then hang down behind his Ears. On one side of the Stone is the Head of a Ram, adorn'd in the same manner that of the Bull is, which makes it probable that it was a *Taurobolium* and *Criobolium* together, tho' the Inscription mentions only the first. On the other side is a Sword of an uncommon Form, the Hilt and Handle of which are worth observing: The Blade is very long and very broad, and two-edged: On one of the Edges there is a Hook, that seems to be made like the Blade; but of what Use it can be is not easy to say, unless to grapple the Members of the Victim with, and so to bear them without laying Hands upon them. The Inscription is thus read:

TAUROBOLIO MATRIS DEUM MAGNAE IDAEAE
QUOD FACTUM EST EX IMPERIO
MATRIS IDAEAE DEUM
PRO SALUTE IMPERATORIS CAESARIS
TITI AELII
HADRIANI ANTONINI AUGUSTI PII PATRIS PATRIAE
LIBERORUMQUE EJUS
ET STATUS COLONIAE LUGDUNENSIS
LUCIUS AEMILIUS CARPUS SEXTUMVIR
AUGUSTALIS ITEM DENDROPHORUS
VIRES EXCEPIT ET A VATICANO
TRANSTULIT ARAM ET BUCRANIUM
SUO IMPENDIO CONSECRAVIT
SACERDOTE
QUINTO SAMMIO SECUNDO AB QUINDECIMVIRIS
OCCABO ET CORONA EXORNATO
CUI SANCTISSIMUS ORDO LUGDUNENSIS
PERPETUITATEM SACERDOTII DECREVIT
APPIO ANNIO ATILIO BRADUA TITO
CLODIO VIBIO VARO CONSULIBUS
LOCUS DATUS DECRETO DECURIONUM.

In *English* thus: 'For the *Taurobolium* of the great *Idean* Mother of the Gods, 'which was made by Order of the same *Idean* Mother, for the Health of the 'Emperor *Cæsar Titus Ælius Hadrian Antoninus Augustus Pius*, Father of the Coun- 'try, and (for the Health) of his Children, and of the State of *Lions*: *Lucius Æmilius 'Carpus Sextumvir Augustalis* & *Dendrophorus* hath receiv'd the Strength and brought 'it from the *Vatican*, and at his own Expence consecrated an Altar and *Bucra- 'nium*, under the Priesthood of *Quintus Sammius Secundus*, adorn'd by the *Quin- 'decimviri* with an *Occabe* and *Crown*, to whom the most Holy Order of *Lions* 'decreed

‘ decreed the perpetual Priesthood, under the Consulship of *Appius Annius Atilius Bradua*, and *Titus Clodius Vibius Varus*. The Place was given by a Decree of the *Decuriones*.

Above the Sword is this Inscription: *Cujus Mesonyctium factum est V. Idus Decembris*. The long Inscription above we have given as literal a Version of as possible, knowing the Danger of taking more Liberty in these sorts of things: I shall now endeavour to explain some Difficulties that occur in it.

What is said in the Beginning that the *Taurobolium* was made at the Command of the *Idean* Mother of the Gods, is no more than the common Form in Inscriptions. We shall see below, in the Chapter of Vows, that People perform'd their Vows by Order of such or such a God, after having been warn'd thereof in a Dream, or Vision, or some other way.

In the sixth Line *Antonii* is read instead of *Antonini*, perhaps thro' Mistake of the Sculptor, as it sometimes happens, or else the Copier. Between the two last Letters II, there was perhaps a diagonal Line, thus, N; so that the same Character might serve for three Letters, and be put for INI, which sometimes happens in Inscriptions and Medals.

Lucius Æmilius Carpus was *Sextumvir* or *Sevir*, which was a kind of Priesthood at *Rome* compos'd of six Priests: Many other Cities, after the Example of *Rome*, had also these *Sextumviri*. Some learned Men have taken them for a sort of Magistrates; but they that suppose them Priests are supported by better Authority. The Office of *Dendrophorus* was also a religious one: He was so call'd from his carrying Boughs or Branches of Trees in their Ceremonies. The God *Silvanus*, whom we have seen with Branches of Trees, had also the Name of *Dendrophorus*.

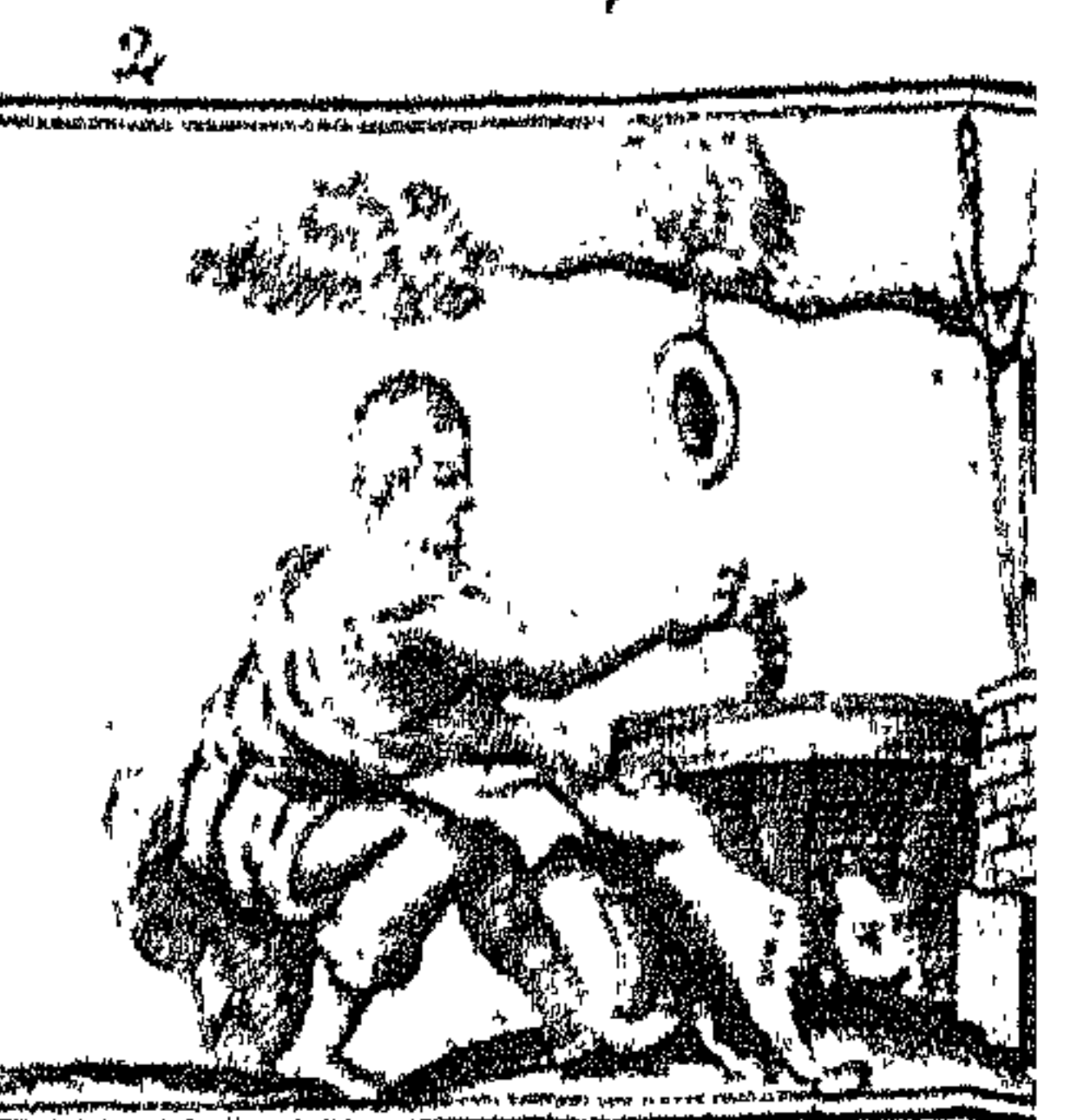
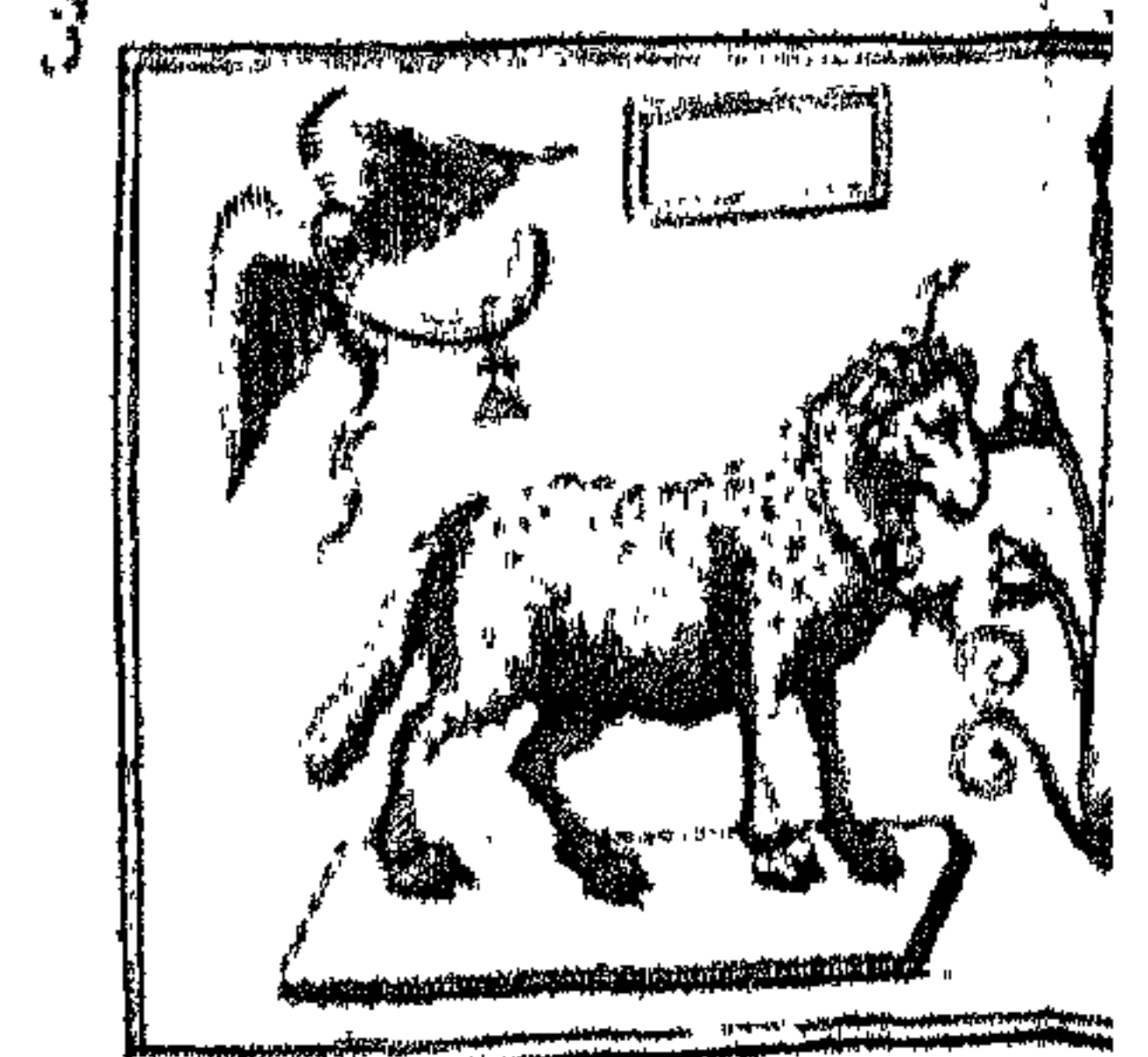
VII. *Vires excepit* (hath receiv'd Strength) is in other Inscriptions read *vires tauri*, which, without doubt, is so to be understood in this place: But what means then the Strength of the Bull thus receiv'd? *Vandale* is of Opinion, that to receive the Strength of the Bull, is no more than to stand under the Shower of Blood above-mentioned, and receive it upon his Head, Face and Cloaths: But upon this Subject we find different Expressions in Inscriptions: For sometimes we read *vires consecravit*, which *Salmasius* understands of the Horns of the Bull: Sometimes again *vires condidit*, which Expression *Vandale* takes to mean the Testicles of the Bull: But without some new Inscription to inform us better, we cannot pretend to pronounce any thing certain; so that till then we must remain in Uncertainty. The following Words, & a *Vaticano transfudit*, do not seem to me to favour the Sense of *Vandale*: For how can this, *he receiv'd the Strength of the Bull, and brought it from the Vatican*, be understood of the Shower of Blood poured upon him? It must be rather meant of something else that he receiv'd there, and deposited after in another Place: Perhaps the Bull's Head or Horns, which he brought from the *Vatican*, where the Sacrifice of the Bull and Ram was offer'd, to *Lyons*: This seems to me the more probable; but yet I dare not affirm any thing hereupon. *Aram consecravit* must be meant of the Stone it self, upon which the Inscription is put, and where the *Bucranium* is seen. These Stones, as we shall see below, were call'd *Aræ*. My Remark upon the next Words, *Sacerdote Quinto Sammio secundo a Quindecimviris occabo & corona exornato, cui sanctissimus ordo Lugdunensis perpetuitatem sacerdotii decrevit*, is this, that as the *Sextumviri* were constituted in other Cities as well as *Rome*, so some think the *Quindecimviri* were, for things sacred, as the Inscription seems to intimate. These made a Present of an *Occabum* and a Crown to *Quintus Sammius* the Priest. The Word *Occabum* I have never met with but in this place and in *Hesychius*, who uses it for a *ψάλιον* or Bracelet. In the Acts of the Suffering of St. *Victor* at

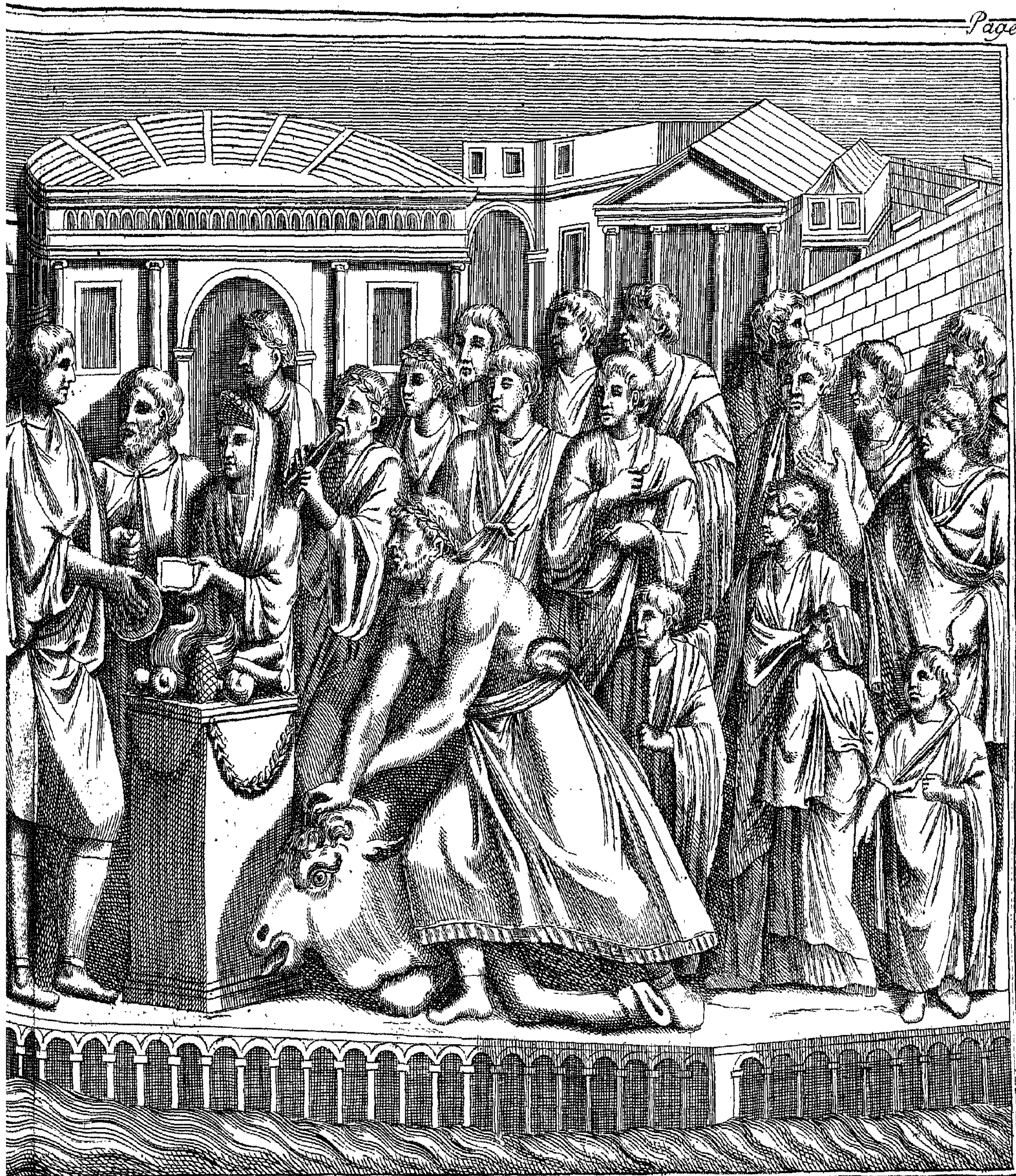
Marseilles, the Word *occare*, which commonly signifies *to harrow*, is us'd for *to sacrifice*, and *to kill the Victim*; which being so, *occabum* or *occabus* may be some sacrificial Instrument, or perhaps the long Sword with two Edges and a Hook, which we see represented upon the Stone, and have taken notice of above: But I am more inclin'd to follow *Hesychius*, and take it for a Bracelet.

C H A P. XII.

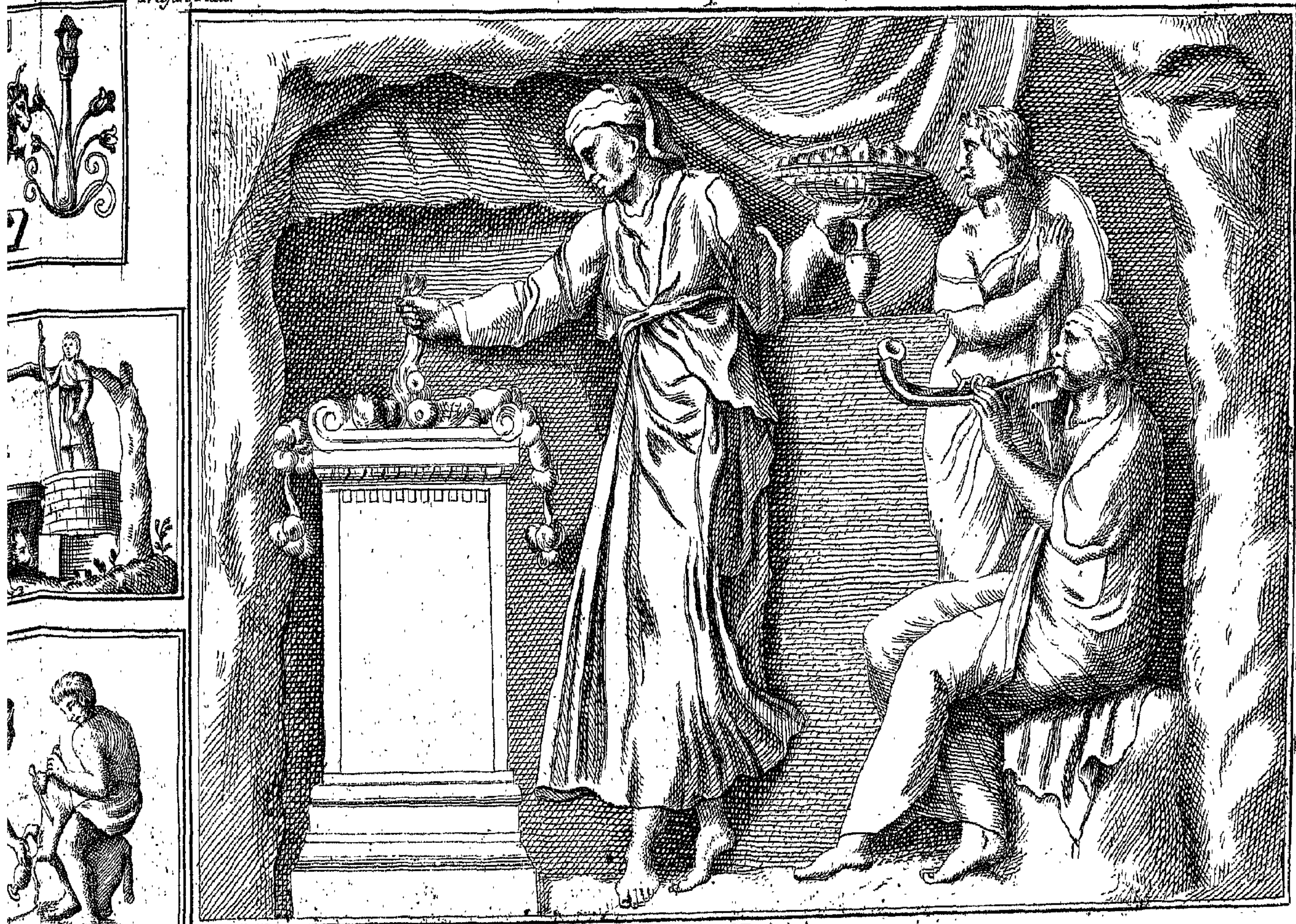
I. *A Sacrifice to Jupiter Hammon.* II. *Another to Cybele.* III. *Other Sacrifices.*

- 5 I. **T**HE Sacrifice to *Jupiter Hammon* is distinguishable by the Figure of *Jupiter Hammon* with his Ram's Horns, and by the Eagle plac'd below: The sacrificing Priest seems to be crown'd with Laurel; but the learned *Maffei* will have the Crown to be made of Oak-Leaves, tho' in our Image, which is a faithful Copy of his, they seem to be Laurel. The Priest pours out his *Patera* upon the Flame that rises from a round Altar.
- PLATE XXVI. I. II. The following Sacrifice taken from a *Roman Marble*, was publish'd, and briefly explain'd by *Bellori*, who says it is in the Palace of the *Vitelleschi*. The Sacrifice is celebrated in a Grotto upon Mount *Ida*, which was the favourite Place of *Cybele*, who was call'd the *Idean Mother*. The Altar is large and four-square, flaming, and cover'd all round with Fruits, among which there seem to be Pine-apples, tho' they don't appear very distinctly: These Pine-apples were particularly sacred to the great Goddess. We have already observ'd that they were offer'd in Sacrifice, and that *St. Athanasius* complains, in his circular Epistle, that the *Gentiles* together with the *Arians* broke into a Church at *Alexandria*, and there offer'd Sacrifices of Birds and Pine-apples. He that does the Office of Priest is thought by *Bellori* to be one of those Eunuchs call'd *Galli*, who were Priests of the Great Mother. These *Galli* however were not of *Gaul*, as some have thought, and, amongst others, *St. Jerom*, who says, the *Romans*, to be reveng'd of the *Gauls*, made them Eunuchs: For these Priests were instituted long before the *Gauls* came into that Country, and founded the Kingdom of *Galatia*; and there's no Probability of their being brought from *Gaul* to take upon them that Function, that Country being little known, and separated besides from *Phrygia* by a very great Tract of Land and Sea. They had the Name of *Galli* then from something else, and this *Festus* and *Steph. Byzantius* tell us was either from *Gallus*, a River of *Phrygia*, or else from the first Priest of *Cybele*, whose Name was *Gallus*, and who, as well as *Attis*, castrated himself; after whose Example the Priests of *Cybele* were Eunuchs, and call'd by the Name of *Galli*. This *Gallus* then is laying Fruit upon the Fire of the Altar, in Honour of the great Mother, and in the other Hand holds a Plate or Dish (*paropsis*) full of Fruit. Whether the Person that beats the Drum is an Eunuch or a Woman, is not easy to distinguish. We have before observ'd, that the *Tympanum* is one of the Symbols of the Goddess *Cybele*; it is also an Instrument used in the Celebration of her Feasts and Mysteries. It is likewise difficult to distinguish whether the Minstrel that plays the Flute is a Man or a Woman; the Flute however is of the same Form with those we have seen in the Beginning of this Book, with the Figures of *Cybele* and *Attis*, and the Person that plays it is sitting, in which Posture we shall find





Trayan's Pillar



Admiral and Roman Army

find them elsewhere during the Sacrifice. Under the Arm of the *Gallus* that sacrifices there is a Vase without a Handle. Some perhaps will say that the Sacrificer is not a *Gallus*, but a Priestess; and indeed the Bosom might very well be a Woman's: But it's no easy matter to distinguish Eunuchs habited in long Robes from Women; and therefore we shall leave it to the Judgment of the Reader. This however is certain, that the Great Mother, besides the *Galli* that were Eunuchs, had Priests that were not Eunuchs, and also Priestesses.

III. The following Sacrifice² was lately publish'd, and explain'd by *Maffei*, who thinks that the four-square solid Base that supports a Tower, denotes the Earth, which is the same with *Cybele*. This Tower, plac'd upon a Base, says he, might be put here instead of the Tower that's commonly upon the Head of *Cybele*. The Tower, says St. *Austin* (in his Book *de Civitate Dei*) after *Ovid* and *Lucretius*, signifies that 'twas *Cybele* that taught Men to build Towers, and Walls round Cities. The Thyrsus which the Goddess upon the Tower holds in her Hand, is properly the Symbol of *Bacchus*. The Priest holds a Hog by the Feet, which *Maffei* thinks is to try whether the Victim was fit for Sacrifice: For it was a Custom to throw Water and Wine upon the Head of the Victims, to see if it would put them into Agitations, and make them express their Vigour by frisky Motions; which if they did not, but suffer'd this Asperision without shewing some Mettle, they were then look'd upon as weak, and consequently not fit to be offer'd to the Gods. The sitting Posture of the Priest in the Act of sacrificing, is an ancient Rite, says St. *Austin* after *Varro*, among those that sacrific'd to the Goddess *Ops*, who is the same with *Tellus*, and signified with them the Stability and Firmness of the Earth. The Oak situated beside the Goddess, *Apollodorus* tells us, was sacred to her: And here we might risque a few Conjectures concerning this Tree; but as that would carry us too far, we shall content our selves with mentioning this one thing, namely, that the round Instrument fasten'd to a Branch of the Tree, seems to be a Cymbal, which Instrument was used in the Mysteries of *Cybele*. *Aeneas Vicius* was of Opinion, that the Goddess upon the round Base was a *Bacchanal*, which indeed the Thyrsus might incline one to think. Some perhaps may say it is the Goddess *Libera*, whose Symbols are the same with those of *Liber* or *Bacchus*; but this I leave to the Judgment of the learned Reader.

The following Ram³ publish'd by *Spon* (*Miscell. p. 306.*) seems to be a Victim design'd for the Great Mother *Cybele*, as the Pine-apple at the end of a Plant denotes. This Ram has a Serpent upon its Head, and a Collar, to which there is fasten'd a kind of Triangle. These require an *Oedipus* to unriddle, as well as those Wings fasten'd to a Globe, and some other little things, which every one may see in the Figure.

Sacrifices to *Jupiter*, as Father and Prince of the Gods, were very common; nevertheless there are but few to be found that carry distinctly the Marks that are proper to him. Bulls were often sacrific'd to him; which might incline one to think, that among the many Sacrifices of one or more Bulls represented above, some of them might have been offer'd to *Jupiter*: But forasmuch as they were likewise offer'd to *Neptune*, *Mars*, *Apollo*, and other Gods, I dare not affirm that any of those ought to be referr'd to him.

In a Bass-Relief at *Narbonne*, the Figure of which shall be given below, the Eagle and Thunderbolt might denote the Sacrifice to be made to *Jupiter*, as he that sent it me thinks, and who also is of Opinion that it is the Skin of the Victim that covers the middle of the Thunderbolt, and hangs down on both sides; but this we dare not venture to affirm. The Bass-Relief has a large Festoon supported by two Eagles, the two Extrems of which they hold in their Beaks. This how-

however might be no more than an Ornament of some great Inscription, lost thro' the Injury of Time, or a Part of some greater Bass-Relief, where some solemn Sacrifice, or History of *Jupiter* was represented.

A Sacrifice exhibited upon a Stone dug up at *Angleria*, but whose Figure we have not, was undoubtedly offer'd to *Jupiter*: To this the Inscription gives Credit, and the Eagle on the other side of the Stone confirms it. The Priest has a Veil upon his Head, and pours out his *Patera* upon the Altar, which is not solid, but supported with Bars. A Minstrel is seen there with two Flutes, and the Bull conducted by the *Victimarius* to be sacrific'd.

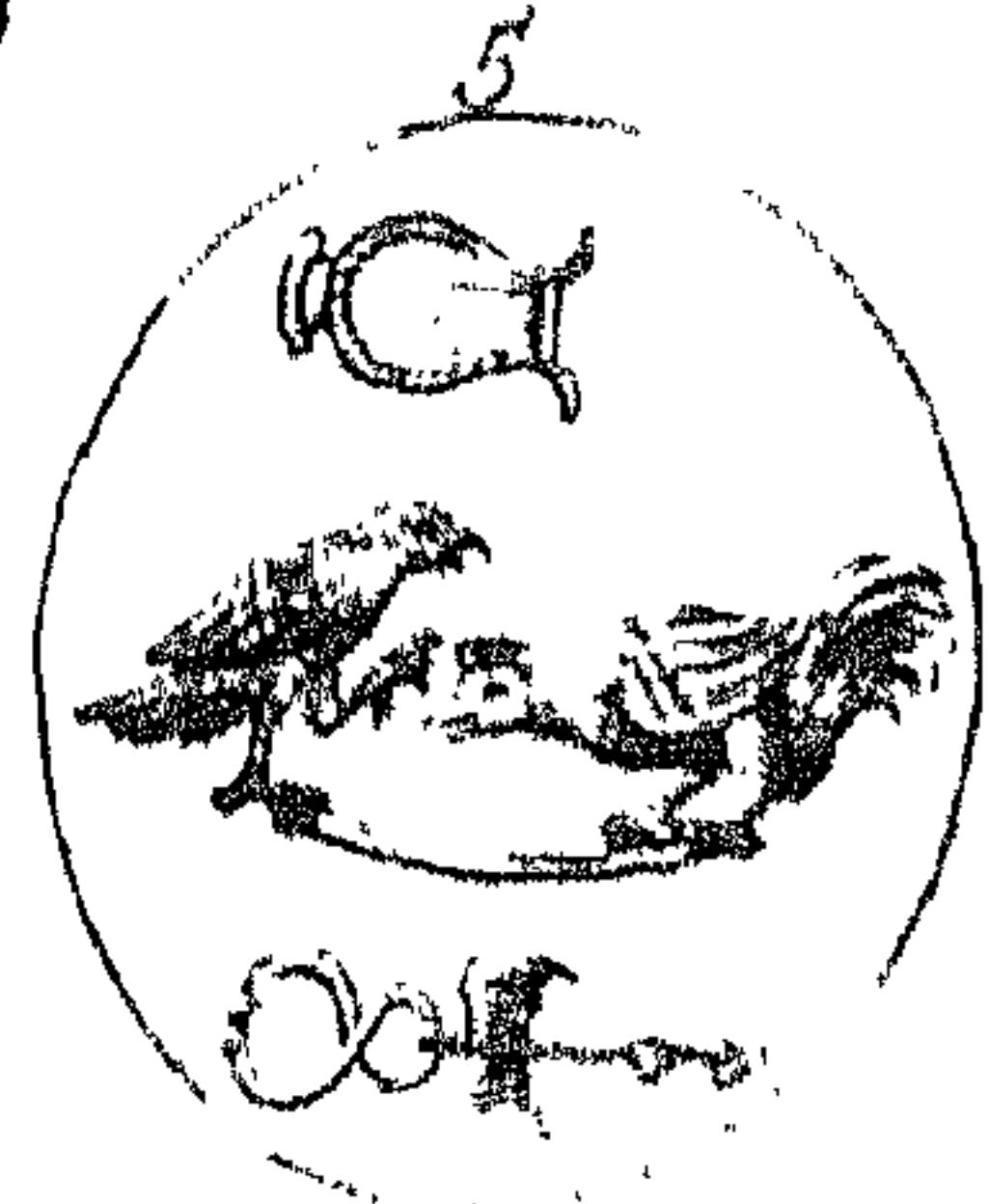
C H A P. XIII.

I. Sacrifices to Neptune, or other Sea-Gods. II. A Sacrifice to Ceres. III. Another to the same Goddess, on a fine Vase belonging to the Duke of Brunswick. IV. Another Sacrifice to Ceres.

4 **I.** THE following Sacrifice, * perform'd by the Emperor *Trajan* upon the Sea-shore, seems undoubtedly to have been offer'd to *Neptune*, or the *Winds*, or to *Tempest*, or to *Tranquility* for the Emperor's prosperous Voyage. The Altar is upon the very Edge of the Coast, and the Bull laid along upon the Ground already kill'd. The Emperor, the *Camillus*, and all the Assistants implore the Favour of the Deity with their Arms extended. The Emperor's Head is adorn'd with a small Wreath like a Diadem, which is something uncommon. The Deities above-mention'd, *viz. Neptune*, the *Winds*, &c. had all their Altars upon the Sea-shore, as we have already seen.

5 The following Sacrifice * was also offer'd to some of these Gods: *Maffei* thinks to *Tempest*. There is present a Minstrel with his Flutes, and a *Victimarius* cutting the Throat of the Victim; but what is something singular, is, that here is neither Fire nor Altar. The North Wind, says *Xenophon*, blowing a Storm, and incommoding *Cyrus's* Army, the *Vates* order'd a Sacrifice to be made to him, which accordingly was offer'd, and the Wind ceas'd.

6 It was likewise to *Neptune*, or some other of the Deities above-mentioned, that the following Sacrifice * before a Theatre seems to have been offer'd; but in what City it was done is not easy to know: The Learned are not of Opinion, with *Ciaconius*, that it was at *Rome*; but rather in some Sea-port, as the Print taken from *Trajan's* Pillar inclines one to believe. The Altar, plac'd at the Extremity of the Port, is four-square, and adorn'd with Festoons, and is something higher than Altars commonly are; for it reaches up to the Waist of *Trajan*. The Flame that issues from the Altar is encompass'd with Fruits, among which is the Pine-apple, and which, as has been observ'd, frequently occurs in these Sacrifices. *Trajan* himself, who sacrifices, is unveil'd, and pouring out his *Patera* into the Fire as is usual; but the *Camillus* that holds the *Acerra* is veil'd, which is hardly ever seen, and has an Ornament upon the Fore-part of the Head that rises up and terminates in a Peek. The Minstrel with two Flutes is crown'd with Laurel, as well as the *Victimarius*, whose Hand is upon the Head of the Bull already fallen. The Bulls that were sacrific'd to *Neptune* were to be black, as we have before observ'd, and so were also those offer'd to the Goddess *Tempest*. It's probable this Sacrifice was offer'd for the prosperous Voyage of the Vessels

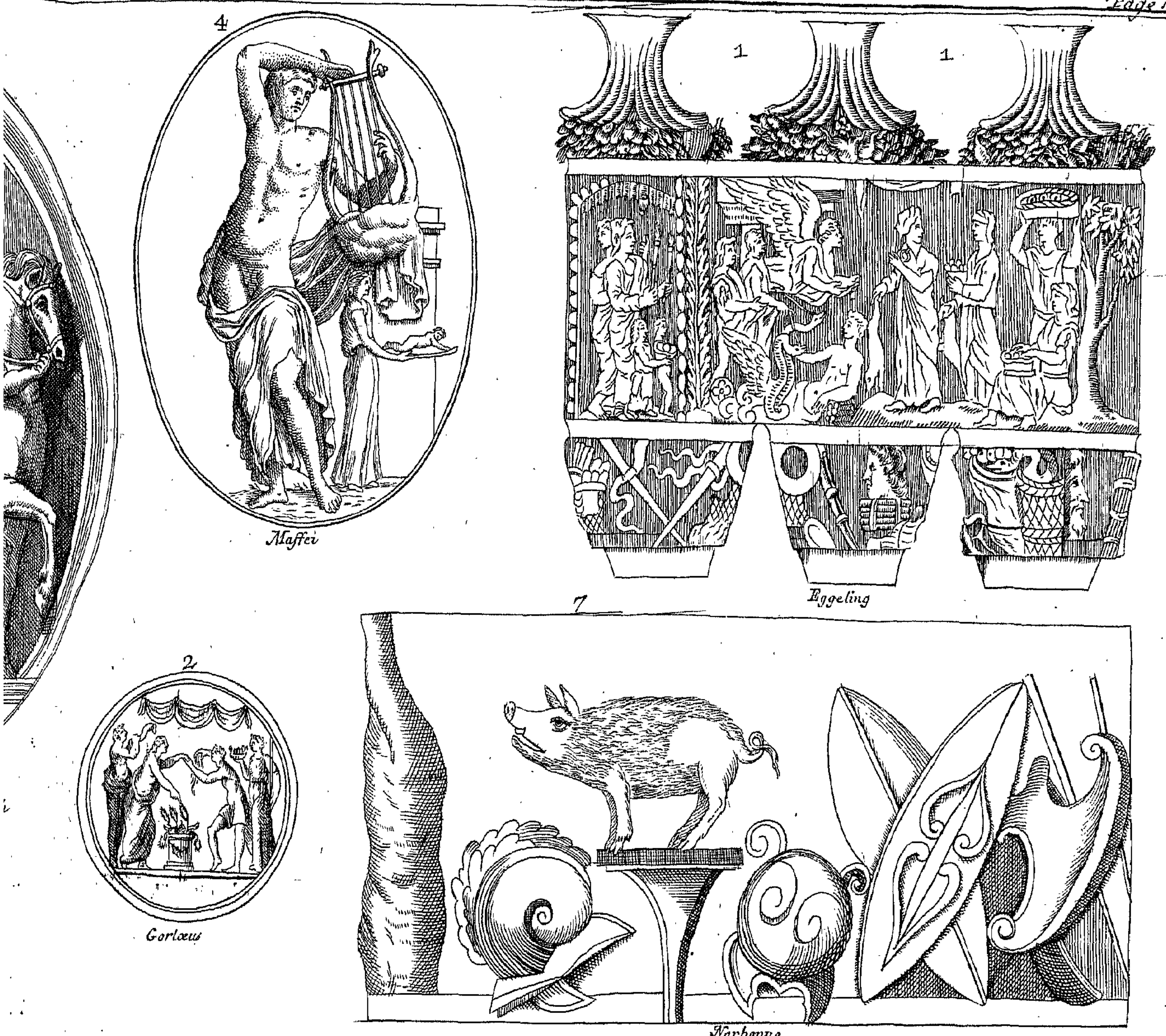


Constantine's Arch

Vallant

8





Vessels in the Port, which is without doubt the Port of some City, as the Theatre and other Buildings make appear.

Black Bulls were sacrific'd also to *Pluto*, as well as *Neptune*: But of the Sacrifices offer'd to the *Dii inferi*, and to *Pluto* the Prince of them, we shall have occasion to speak where we treat of Funerals.

II. We find also some Sacrifices to the Goddess *Ceres*: The Victims offer'd to her, as has been said, were the Boar, the Sow and the Pig; the Sheep also, and sometimes the Ram. Upon a Gem there is seen a Sacrifice to her, where two Women, each of them holding Fruit in one Hand, are about to offer a Boar or Pig, one of them having a Knife in the other Hand to cut its Throat with. There is also with them a Satyr or *Faunus* playing on two Flutes, one of which is straight, and the other crooked, which I do not remember to have seen before. There appears neither Fire nor Altar; but as we have often observ'd, when they had but little room, as upon Gems and Medals, they then omitted many things, and exhibited only such as were necessary to shew it to be a Sacrifice.

III. The following Monument may be reckon'd among the most Elegant and PLATE Curious: It relates to the Sacrifices and Mysteries of *Ceres* and *Bacchus*. It is XXVII. a Vase of great Price, being made of a single Onyx Stone something larger than it is here represented: It is in the Cabinet of the Duke of *Brunswick*, and was publish'd at *Bremen*, in the Year 1682, by *John Henry Eggeling*, and judiciously explain'd by him. ~~This Vase has a Handle of a very singular Form, and on the other side a Pipe rising from the bottom upwards, and bending as it rises towards the Hole where the Liquor is pour'd out.~~ *Eggeling* is of Opinion this Vase is one of those the Ancients call'd *guttus*, because the Liquor came out of them Drop by Drop: What he builds upon is that Passage of *Varro*, *Quo vinum dabant, ut minutatim funderent, a guttis guttum appellarunt*. This Vase is divided into three Parts by two Hoops or Rings of Gold: The upper Part is the Neck of the Vase; but the middle, as it is by far the greatest, has the greatest number of Figures: The lower Part, which lessens and grows contracted towards the Foot, has also its Figures; all which together contain the Mysteries and Sacrifices of *Ceres* and *Bacchus*, which we are now going to explain. The middle and greater Part is again divided into three more Parts. In the first *Ceres* is seen as in a little Temple, holding in each Hand a Flambeaux, by which is signified the Search she has been making after her Daughter *Proserpine*. Before *Ceres* is *Proserpine* her self bare-footed, and holding in her left Hand a Poppy: Before her also are two Boys, the one cloath'd, and the other naked: He that is cloath'd holds a Basket of Fruits. The engraving however does not agree with *Eggeling's* Explication: For he is of Opinion that the naked Figure has a Beard, and is *Vertumnus*, and that the other little Figure besides it is *Pomona*, holding, as he says, a Basket of Fruits; whereas the Representation made by his Direction, exhibits the naked one without Beard, and like a Child: The Stature also, if compar'd with the other Figures, agrees very well with a beardless Boy. A great Branch of Laurel separates this first Part from the second, where *Ceres* is seen mounted upon a Carr drawn by two winged Dragons, with *Triptolemus* beside her holding the Reins. Before the two Dragons is *Bacchus* sitting, leaning upon a Basket, and laying his left Hand upon a large Bunch of Grapes. Above *Bacchus* in the Air is a young Man flying, thought to be *Zephyrus*. Here ends the second Part of the Bass-Relief, which takes up the middle Space. In the third, which is shadow'd with a Veil extended over it, is a Priestess holding a Pig by the Feet, which is, without doubt, for a Sacrifice to *Ceres*. *Cicero* says, that the *Greek Women* always did the Office of Priest to *Ceres*. She has a Veil upon her Head, as well as she who comes next, and who holds, says *Eggeling*, a

He-goat by the Horns; tho' in the Print it is more like a young Kid. This last is a Priestess of *Bacchus*, and holds in her other Hand a Plate of Fruits and other things, such as *Virgil* describes in the second Book of his *Georgicks*, v. 393.

*Ergo rite suum Baccho dicemus honorem
Carminibus patriis, lancesque & liba feremus,
Et ductus cornu stabit sacer hircus ad aram.*

The He-goat was sacrific'd to *Bacchus*, because he laid waste the Vineyards, and so was the Hog likewise for the same reason. After these two Priestesses a Woman is seen sitting, and holding upon her Knees a Basket filled with Fruits, and in her right Hand an Ear of Corn: On one side of her is another Woman, standing and bearing a Basket of Fruits upon her Head. *Eggeling* took her for a Man, and believ'd it to be *Phytalus*, who, according to *Pausanias* (in *Atticis*) receiv'd the Goddess *Ceres* into his House, and was instructed by her in the Art of cultivating Fig-trees. There is indeed a Fig-tree, or some other Tree like it besides this Figure, which has upon its Head a Basket: but if we be determin'd by the graving, this Figure has all the Air of a Woman, and is probably one of the *Canephoræ* of *Ceres*. We have already given another of them, and more elegant, taken from our own Cabinet, in the Chapter of this Goddess. *Cicero*, in his Orations against *Verres*, speaks of the *Canephoræ*; but in *Sicily* they seem to have been most common, the Worship of *Ceres* and *Bacchus* being more in vogue there. These two Deities, as has been already observ'd, where we spake of M. *Foucault's* elegant Monument, where their Mysteries are exhibited, come voluntarily together. *Virgil* also describes the Worship of them both in his *Georgicks*, where he speaks of the three Rounds the Victim was to make about the Corn, before he was sacrific'd; which Custom was also observ'd in other Sacrifices, as will be seen afterwards. *Virgil's* Words are these:

*Cuncta tibi Cererem pubes agrestis adoret,
Cui tu lacte favos, & miti dilue Baccho,
Terque novas circum felix eat hostia fruges,
Omnis quam chorus & socii comitentur ovantes,
Et Cererem clamore vocent in tecta; neque ante
Falcem maturis quisquam supponat aristis;
Quam Cereri torta redimitus tempora quercu,
Det motus incompósitos & carmina dicat.*

He here puts *Ceres* and *Bacchus* together, and says, that in the Ceremony she was invoc'd with a loud Voice.

The lower Part of the Vase is also adorn'd with various things that appertain'd to the Worship of *Ceres* and *Bacchus*, and which we come now to explain. What first presents, is a *Calathus* filled with large Fruits, under which hangs a Napkin. *Eggeling* thinks these Fruits are rather Loaves made of Poppy-seed, which Opinion he founds upon a Passage in *Dioscorides*, where it is said that Bread made of Poppy-seed was very good to preserve Health: But of this Conjecture I leave the Reader to judge. What presents next is two Torches plac'd cross-wise: Now tho' there is hardly any Sacrifice without Torches, yet they do agree best with those offer'd to *Ceres*, who is commonly represented with one in each Hand. The next thing is another Basket, upon the top of which is a Pipe pouring out Liquor. Under the Basket is a *Patera*, the Use of which is too well known to need further explaining, as is also another Vase inverted, whose Form is that of a *Præseficulum*. Next to this are several Flutes tied together, the Use of which also no Body is ignorant of, after what has been said above; we shall therefore pass

pass on to the other Flute with several Pipes, upon whose top there is a Man's Head, which possibly may be the Head of *Bacchus*, or of some *Bacchanal*. This Flute with many Pipes, call'd also the Flute of *Pan*, because he was the Inventor thereof, and found out the Art of joining them together:

*Pan primus calamos cera conjungere plures
Instituit.*

This Flute, I say, agrees with the Mysteries of *Bacchus*, because *Pan* the Inventor was of *Bacchus's* Retinue. There appears here only six Pipes, tho', according to *Virgil*, there ought to be seven;

Fistula disparibus septem compacta cicutis.

This number of Pipes however is not always the same upon Marbles. What follows is a Vase full of Fruits, and close to it a Basket with a Serpent upon it. Nothing is more common in the *Orgia* of *Bacchus* than these Serpents, which are sometimes within the Basket thrusting up their Head only, sometimes upon the top of the Basket, and sometimes round about it. The like is sometimes also seen upon Medals. *Eggeling* thinks, and that with Probability enough, that it is from Baskets of this kind, struck frequently upon the Reverse of Medals, that the Word *Cistophorus* comes, and not from the Figure of a Man or Woman carrying a Basket on their Head, as *Hadrianus Junius* and several others have thought: For these Figures are seldom or ever seen upon Medals, whereas the other are very common. The *Cistophorus*, it's certain, was also so common, that the Levy of the Tribute was call'd, at least in some Countries, the Levy of the *Cistophorus*. The bearded Head that follows seems put there only for Ornament, as it is also upon almost an infinite Number of ancient Marbles.

It will not be unacceptable to the Reader to let him know how the Duke of *Brunswick* came by this curious Vase. It was formerly in the Cabinet of the Duke of *Mantua*; but when that City was taken and plunder'd in the Year 1629, it fell into the Hands of a common Soldier, who offer'd it to *Francis Albert*, Duke of *Lower Saxony*, who commanded the Army, and who gave the Soldier as a Reward a hundred Ducats. This Prince left it by Will to the Princess *Christina Margarita* of *Mekelburgh* his Wife, who likewise left it by Will to her Sister the Princess *Sophia*, Dutchess of *Brunswick*; and she again to her Son *Ferdinand Albert* Duke of *Brunswick*. The Lapidaries set such a Value upon it, that some of them offer'd sixty, and some ninety thousand Imperials. In the Inventory of the Princess *Sophia*, it is said to have been valued at a hundred and fifty thousand Imperials.

IV. Another Sacrifice to *Ceres* has no Victim, nor any thing else offer'd to her beside Ears of Corn and Fruits, with which the Altar is loaded. Above it is a Veil extended that covers the Sacrificers, all one as upon the *Brunswick* Vase. The Smallness of the Figure will not allow us to distinguish whether the Pine-apple is amongst these Fruits or not. The Altar is quite round, and adorn'd with Festoons. A Man and Woman, who perhaps is the Priestess, are giving each other something, but what is not easy to discover. Another Woman is holding a Basket of Fruits, as in the preceding Figure, and at the opposite Extreme is a Man playing upon a crooked Flute. *Gronovius* is of Opinion this Stone represents a Wedding; but it's more propable it is a Sacrifice to *Ceres*; as the Altar loaded with Fruits and Ears of Corn, and the Woman holding a Basket of Fruits, incline one to believe.

C H A P. XIV.

I. *A Sacrifice to Apollo.* II. *Others to the same God.* III. *A fine Sacrifice to Apollo, taken from a Bass-Relief of Trajan.*

3 I. **T**HE first Sacrifice to *Apollo*, which is here given, was taken from a Reverse of a Medal of *Caracalla*. *Apollo*, contrary to Custom, is habited in a long Robe, standing upon a Pedestal, and holding in one Hand a little Image. A Man in a military Habit is pouring out his *Patera* into the Fire upon a Tripod, which Tripod is twisted round with a Serpent: Now both these, *viz.* the Tripod and Serpent, are Symbols of *Apollo*. Above the Tripod in the Air is an Eagle holding in his Talons a Bull's Head; perhaps to shew that the Victim was a Bull, or to signify some other thing not to be guess'd at.

4 II. The following Sacrifice or Vow to *Apollo* ¹ has something extraordinary in it. *Apollo*, half naked, holds a Lyre in both his Hands, which is plac'd upon a high Pedestal in Form of an Altar. Before him is a Woman holding a Dish with a naked Child in it. The learned *Maffei*, who publish'd this Figure, is of Opinion, that it is the Vow of some private Person, who got the Infant presented to *Apollo*, to procure for it the Protection of this Deity, according to an old Custom of carrying Children the ninth Day after their Birth before the Statue of the God to whose Protection they recommended them, which Ceremony was observ'd before the Child was nam'd. He prefers this Conjecture to another that he likewise advances, namely, that this might be the *primitie humanae*, which the People of *Crete* sent to *Delphos* out of the Tribute which the *Athenians* paid every nine Years: But all this is uncertain.

Pliny relates, that near *Rome*, in the Territory of the *Falisci*, there was a handful of People call'd *Hirpie*, who at the annual Sacrifice to *Apollo* at Mount *Soraete*, walk'd upon Brands and Coals of Fire without being burnt; and that in Consideration of this Wonder, they were, by a Decree of the Senate, exempted from all Impositions, both Military and other.

5 The Greek Medal of *Trebonianus Gallus* in the King's Cabinet, exhibits a Sacrifice to the same Deity. *Apollo* is there in a Temple with four Columns, holding the Lyre in his right Hand: Before the Temple is an Altar, and a Bull for Sacrifice, and about it thirteen Assistants. How the Figure of a Gem ², publish'd by *Gorleus*, came upon this Plate, I know not, it having no more relation to the Subject now treating of, than as the Crow and Lyre are Symbols of *Apollo*; for the Cock and *Caduceus*, which are here found, are the Symbols of *Mercury*. The Battle of the Cock and Crow is perhaps intended to signify the Contention that arose between these two Deities, upon occasion of *Mercury's* stealing *Apollo's* Cattle.

6 III. The following Sacrifice ³ is remarkable upon various Accounts. It was taken from *Constantine's* Arch, which, as every one knows, was adorn'd with the Spoils of that of *Trajan*. *Apollo* stands upon a Pedestal half naked, holding in his left Hand a Lyre resting upon a Tripod, within which is a Serpent twisted into many Folds. On each side of the God is a Laurel, and before him a four-square Altar burning, and adorn'd with Festoons: The Altar is only half the height of the Pedestal. On one side of *Apollo* is the Emperor *Trajan*, looking upon him, and stretching out his right Hand towards him, and in the left holding a Spear, the Point of which seems to be in the Flame of the Altar. *Trajan* has a radiant Circle about his Head, such as Painters us'd formerly to adorn the Head

Head of Saints with. The *Romans* also gave it to their Gods and Emperors, and call'd it *nimbus*. This *nimbus*, *Pliny* tells us, *Caligula* usurp'd, and *Trajan* merited. It is sometimes also to be met with elsewhere, but very rarely. The *Lacedæmonians* (says *Plutarch* in his *Laconic. Instit.*) sacrific'd to the Muses before an Engagement, that their gallant Actions might be celebrated.

C H A P. XV.

- I. The Sacrifices to Mars call'd Suovetaurilia; the Etymology of that Word.*
II. The Suovetaurilia divided into the greater and the less. *III. A Bass-Relief at Narbonne.* *IV. Other Figures of the Suovetaurilia.* *V. Another Sacrifice to Mars.*

I. **A**MONG the Sacrifices to *Mars*, the greatest and most considerable were the *Suovetaurilia*, or Sacrifices of the Boar, the Ram and the Bull. The Name of this Sacrifice has been corrupted now for many Ages, it may be because of the extraordinary Compolition. Nay, the Ancients themselves, as *Festus* and *Cato*, pronounc'd it *Solitaurilia*. This cannot be said to have been a Fault of the Copier, because *Festus*, enquiring, as his manner was, for the Etymon of the Word, derives it from *solum*, which Word, in the *Oscan* Language, signifies *integrum*, whole, and *taurus* a Bull; which is a Demonstration that he wrote it *Solitaurilia*, and that therefore this Corruption of the Word *Suovetaurilia* was even in his Time. No one doubts at this Day, but the true reading is *Suovetaurilia*. This Word is also thus read in *Livy*, (B. 4. C. 4. & 8.) as well as in some Inscriptions, and sufficiently expresses the Sacrifice of a Swine, a Sheep, and a Bull. This Sacrifice was wont to be celebrated for the Lustration or Expiation of Fields, Armies, Cities, and many other things, to make them thereby worthy the Protection of the Gods.

II. These *Suovetaurilia* were distinguish'd into the great and the small: The small were those, where the Victims were smaller and younger, as the Pig, the Lamb, and the Calf. The great those, where the Victims were Animals full grown, as the Swine, the Sheep, and the Bull. The Order that's found in the Word *Suovetaurilia*, is exactly observ'd in almost all the Sacrifices of this kind, as will be seen by and by; the Hog going first, the Sheep next, and the Bull last of all. Another thing remarkable in these Marbles, as *Fabreti* has well observ'd, is that, before the Sacrifice, the Animals are three times led round the thing to be expiated or purified. Thus we see them led by the *Victimarii* without the Gate of the Fields quite round them in the following Order, the Hog first, then the Sheep, and the Bull last; which Ceremony is attested by several Authors, and among others *Virgil*, who says, that for the Lustration of the Fields and Harvests the Victim is to make three Tours round them, accompanied with all the People that make up the Procession:

Terque novas circum felix eat hostia fruges.
Omnis quam chorus & socii comitentur ovantes.

M. *Fabreti* also observes that these Tours and this Procession were always made to the left; which Opinion the first *Suovetaurilia* here given, favours: For from the going out of the Field these Animals are seen marching to the left; but this is not always observ'd, as we shall see below. The Custom of killing the Hog before

fore the two other Victims, may be derived, as *Varro* says, from hence, that the first Sacrifices that were ever offer'd, were of that Animal: His Words are these: *Ab suillo pecore immolandi initium primum sumptum.* *Ovid* also says that the Hog was thought to have been the Animal that first deserv'd to be sacrific'd, because it routed up the Seed with its Snout, and cut off the Hopes of their Harvest:

----- prima putatur
Hostia sus meruisse mori, quia semina pando
Erueit rostro, spemque interceperit anni.

7 III. A Marble at *Narbonne*, one of the most extraordinary that was ever seen, represents a Hog alive, standing upon a Table or Altar: On each side of the Altar is a Helmet, and at one of the Extremities of the Bass-Relief a Pile of Armour, Shields, Targets, and Spears. There seems to be no room to doubt, but that this Sacrifice of a Hog only was design'd for the Lustration of this Armour: This Monument may be reckon'd among the Chief of this kind.

Tho' it was the Custom to sacrifice to the Gods such Males as were whole and perfect, yet we are not sure that the *Romans* always observ'd it: As for the *Greeks*, it's very certain they sometimes offer'd Oxen. The *Thebans*, says *Pausanias*, formerly sacrific'd Bulls to *Apollo Polianus*; but it once happened at a Solemnity, the Bull being not ready at the Hour of Sacrifice, that they took an Ox from the Chariot for the Sacrifice; from which time they thought Oxen used to the Plow were fit to be offer'd.

8 IV. Among the *Romans*, the *Suovetaurilia* were a Sacrifice to *Mars*; but amongst the *Greeks* it was offer'd to other Gods, as in *Homer's Odyssey*, (xi. v. 130,) to *Neptune*, and in *Pausanias* to *Æsculapius*; to *Hercules* also, and it may be to other Gods. These Sacrifices were call'd *tecria*, *Trittya*. The first we give of these was taken from *Trajan's Pillar*, where the Emperor is seen at the Entrance of the *Prætorian Tent* (*Castra prætoria*) sacrificing, by pouring Wine out of the *Patera* into the Fire of the Altar. The Emperor himself is veil'd; but the *Camillus* before him is unveil'd; whereas, in one of the preceding Sacrifices, the Priest is unveil'd, and the *Camillus* veil'd: For what reason these things are so is not easy to guess. Here the military Ensigns are exhibited, as also the Form of the Tents which were in the Camp; but of these in their proper place. The *Camillus* has in his right Hand a *Præfericulum*; but as the Figure is turn'd on one side, what is in the left Hand is not discoverable, tho' it's most probably an *Acerra*, as in other Images. The Minstrel with two Flutes, two other Assistants, and all the rest that are employ'd about the Sacrifice, the Priest and *Camillus* excepted, are crown'd with Laurel. Beside this Minstrel with the Flutes, there are also without the Camp Trumpeters sounding, all crown'd with Laurel. These Trumpets perhaps make a part in the Solemnity, because it is a Sacrifice to *Mars* the God of War. Among those that are crown'd with Laurel, there is one holding in his left Hand a Dish of Fruit or Cakes, and another holding a Vase, which is probably for Holy-Water. One of the three *Victimarii* leads a Boar, girt about the middle with Branches of Trees, and those, as far as can be perceiv'd, of Laurel: The next *Victimarius* leads a Ram, and the last a Bull, which has the *Fascia* about the middle of his Back hanging down on each side, and fring'd at the Ends. These three Victims, together with the *Victimarii*, make the Tour of the Camp three times, as abovesaid, and march so as to have the Camp up-
on their left.

PLATE
 XXVIII.

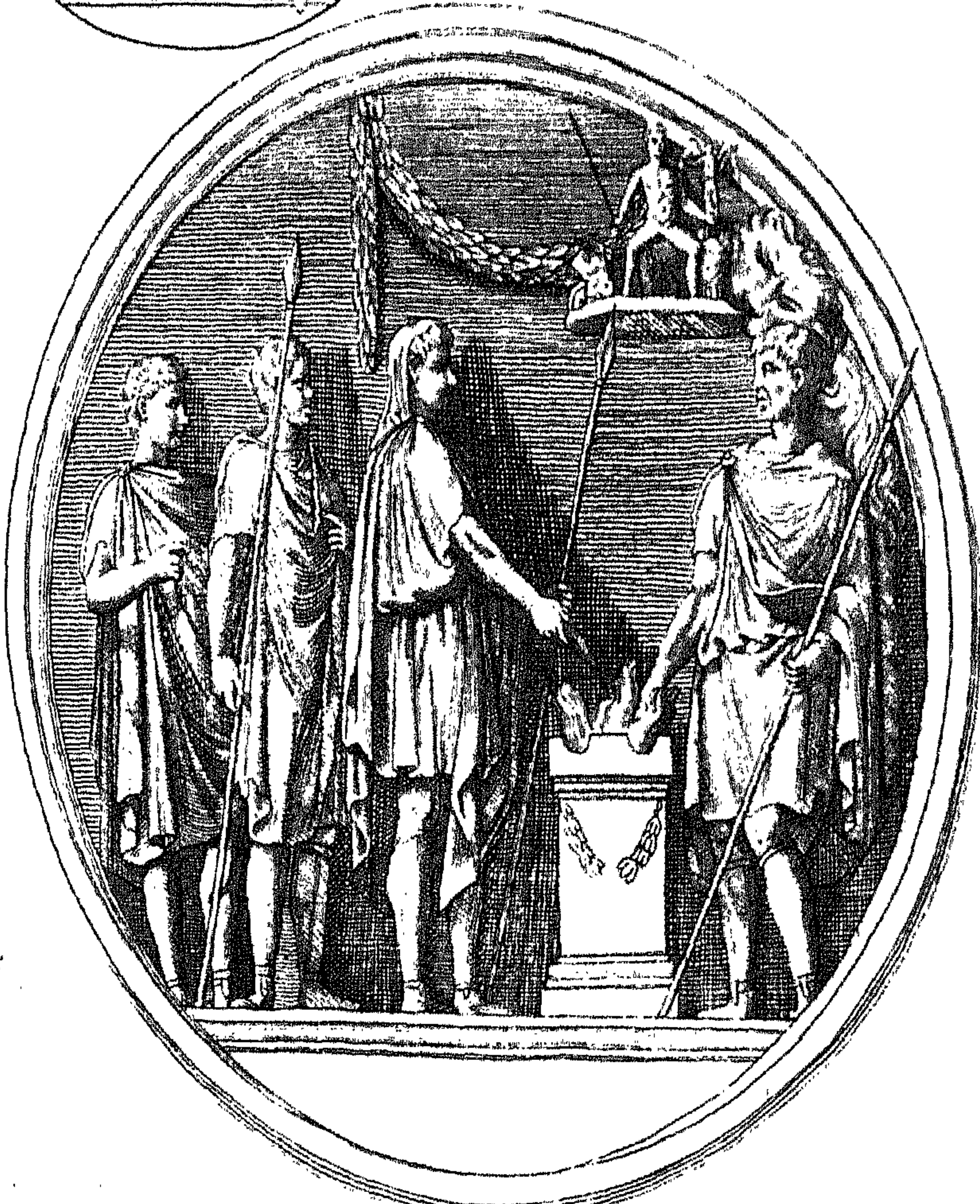
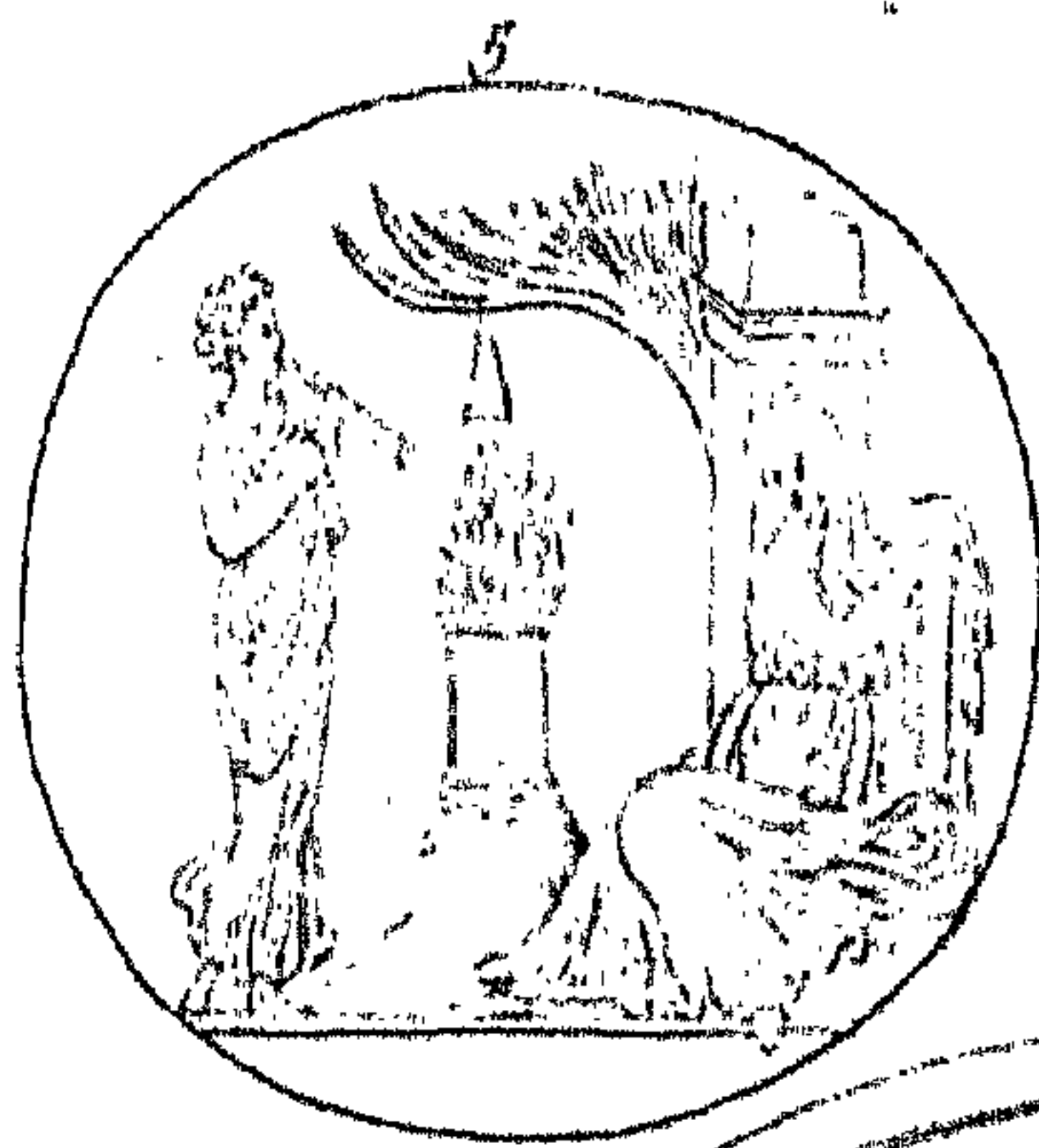
The following *Suovetaurilia* is pretty much the same, with almost this only Difference, that the Boar here, instead of the Branches, which the other has a-
 bout



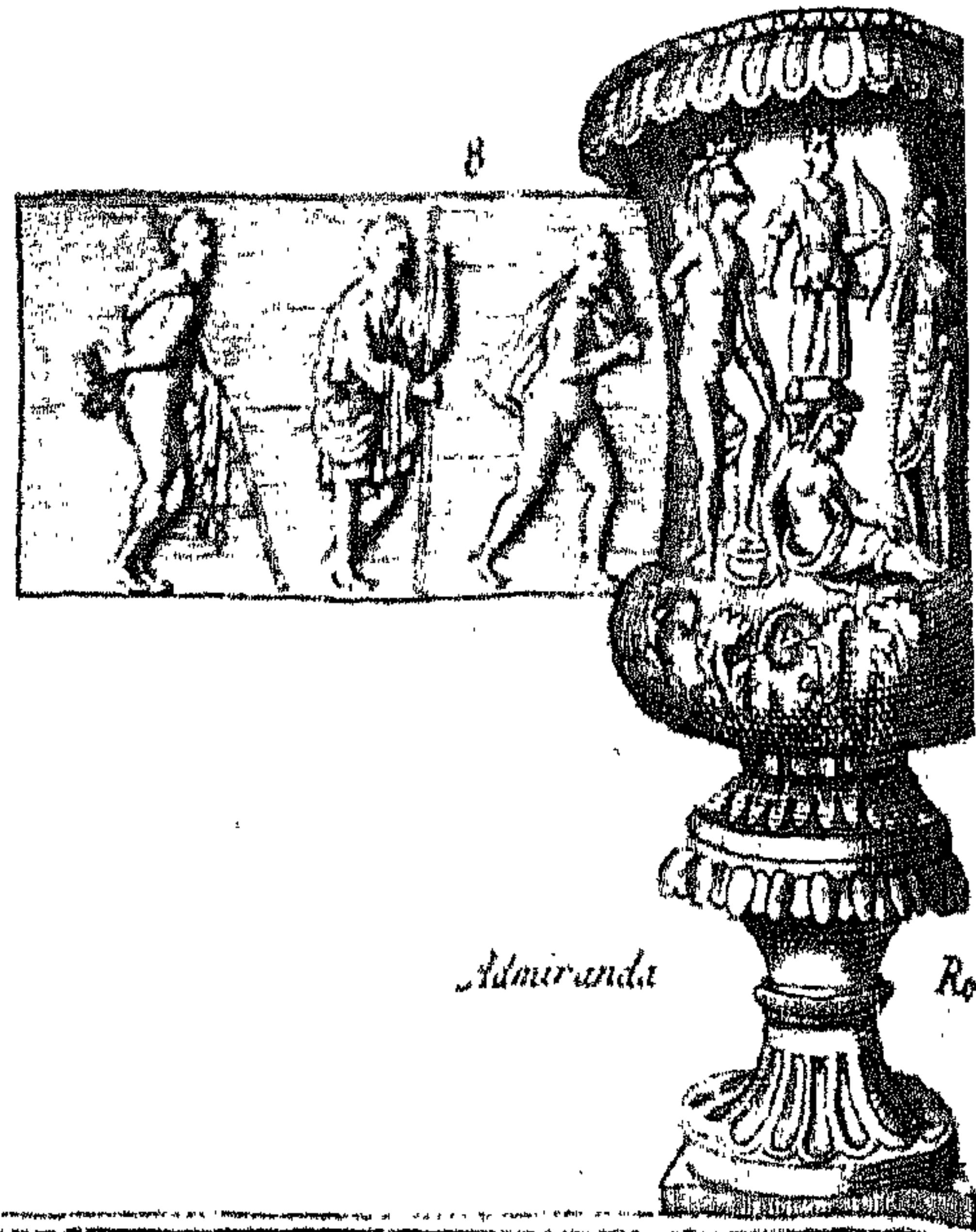
M. H. Fauvel

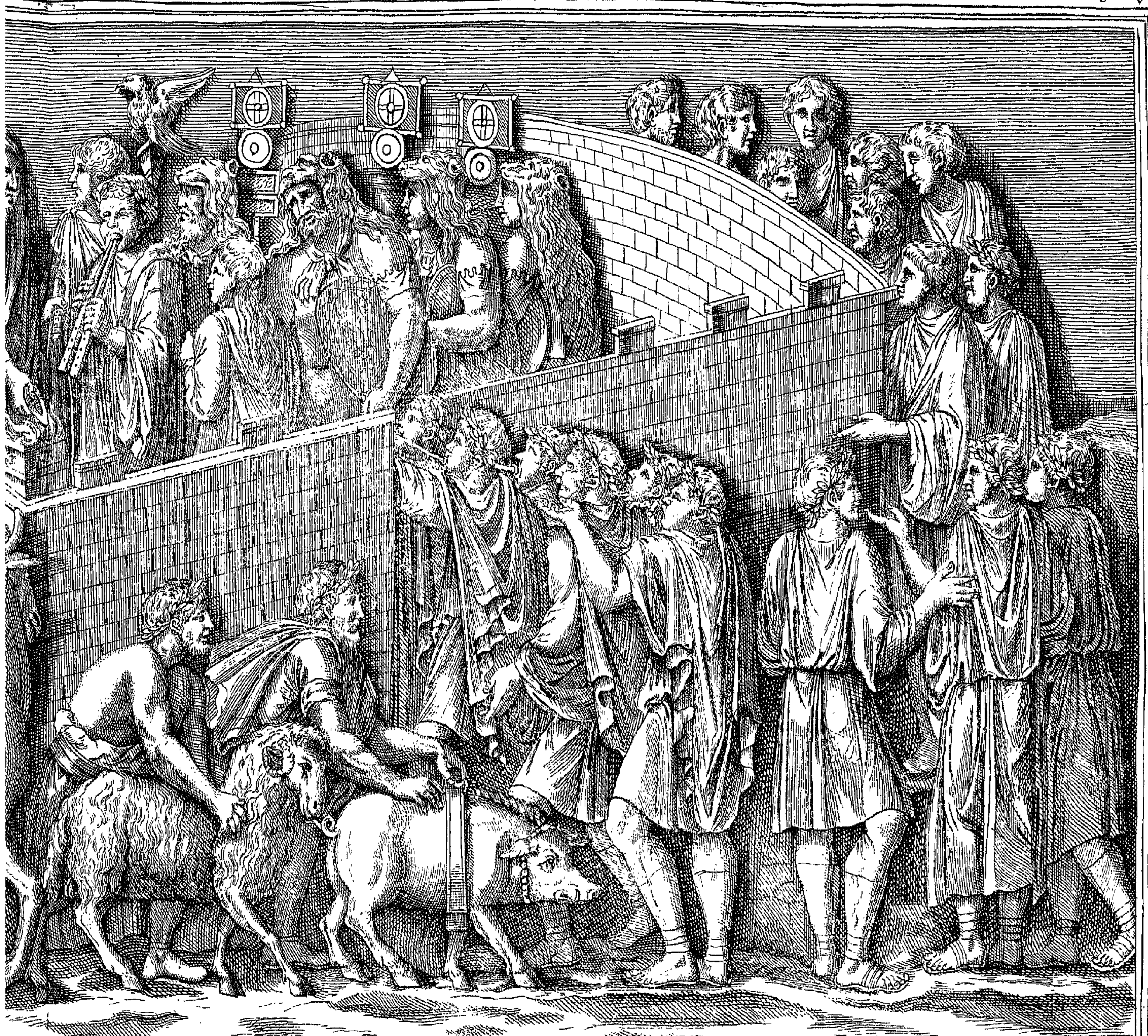


Triumphal Pillar



Constantine's Arch





Pillar



Lafre

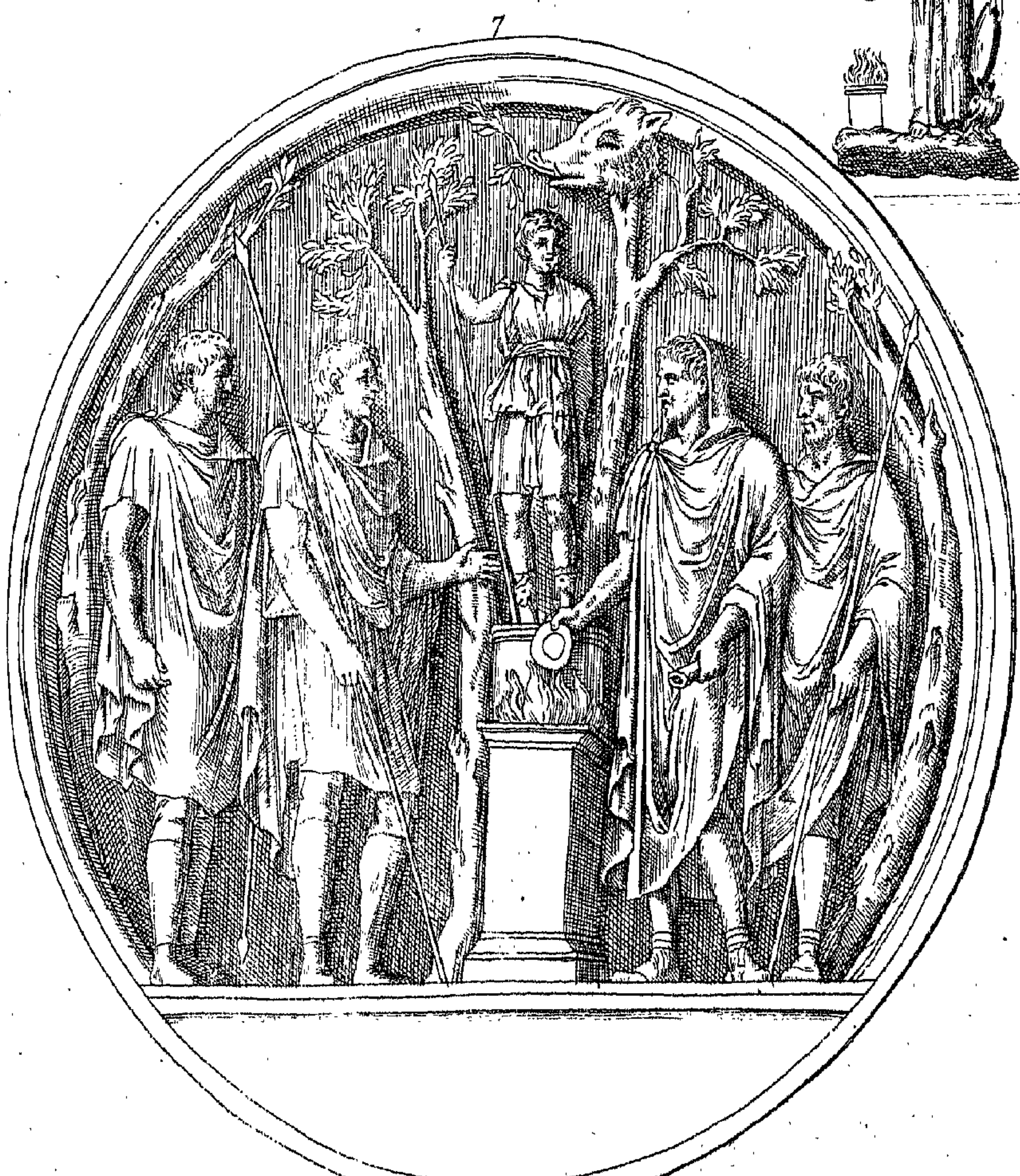


Rom Ant

6



7



Constantin's Arch

about his Middle, has the fring'd *Fascia* hanging over his Back. Other little inconsiderable Differences the Reader will observe himself. The Emperor *Trajan*, who sacrifices, holds in his left Hand either a short Staff, or a Scroll. He is veil'd himself, but the *Camillus* unveil'd.

In another *Suovetaurilia* the *Victimarius* carries a Mallet or Hammer, and not an Ax. We have already observ'd that both at *Rome* and in *Greece*, they made use of the one as well the other in the Sacrifices. The Boar is girt about the middle with a Swathe. Beside the Minstrel with two Flutes within the Camp near the Altar, there is another without the Camp, together with three Trumpeters founding round the Walls; whereas in the preceding Image they are all at the Gate of the Camp. What's here remarkable, is the Man crown'd with Laurel like the other Assistants, but holding a Vase in one Hand, and in the other an *Aspergillum* made of the Leaves of Trees. We have observ'd before that Sprinkling made part of their Lustrations.

Another *Suovetaurilia* of the same Emperor's, taken from *Constantine's* Arch, is not perform'd in the Camp, as the preceding are. Neither the Emperor nor the *Camillus* are here veil'd; the Reason of which *M. Fabreti* has very well observ'd, (*Col. Traj. p. 169.*) is, that *Trajan's* Head was long since ras'd from *Constantine's* Arch, and another put in its place, agreeable to the Humour or Fancy of the Sculptor, or of those that directed the Work. They ought however to have adjusted it to what they had seen in the other *Suovetaurilia* of *Trajan's*, where the Head is always found veil'd. The Altar upon which the Emperor pours out his *Patera*, is not solid, but is supported, as all Tripods are, upon Feet. There is nothing particular here, saving that the Conducters of the Ram and Boar seem to be young Men, and that the Boar is girt about the Middle with a Laurel-branch.

The next *Suovetaurilia*² was taken from an old *Roman* Marble, and engrav'd² at *Rome* by *Anthony Lafreri*, about the middle of the 16th Century. This has nothing particular as to its Rites, but agrees perfectly well in every thing with the preceding Images, except that here appears no Minstrel with a Flute. Behind the Sacrificer a Man is holding the Vase call'd the *Præfericulum*. This further Singularity there is also, viz. two Altars, and each of them erected against a Tree; which is an Intimation that this Sacrifice was offer'd for the Lustration of the Fields. 'Tis assur'd that this Marble, which *Lafreri* says was at *St. Mark's* at *Rome*, is now at *Venice*.

Spon has also publish'd a large Antique Plate, where, amongst many other things, are represented a Bull, a Ram, and a Boar led in Ceremony by the *Victimarii*: But as all this seems to appertain to the Mysteries and Sacrifices of *Bacchus*, we shall speak to it below among the Sacrifices made to this Deity, and shall give the same Plate after *Spon*.

V. The next Sacrifice to *Mars* was also taken from *Constantine's* Arch, which Arch, as every one knows, is adorn'd with the Spoils of the *Forum Trajani*, which were a Representation of the Actions of that Prince. This Sacrifice was perform'd after a Lion-hunting. *Mars* here³ appears naked, and set with his Legs straddling, at the top of the Image: In his right Hand he holds a Spear, under which is a Corslet, and in his left a *Victory*, beneath which is another Corslet; all which is an Indication that this Sacrifice was to *Mars Victor*. Near the Corslet, at the left Hand of *Mars*, is a Lion's Head, with the whole Skin hanging to it. The Emperor *Trajan* sacrifices with his Head veil'd, and holds in his left Hand a Spear, and in his right a *Patera*, which he pours upon the Altar. The three Men that assist with each a Spear in his Hand, seem to be his hunting Companions.

C H A P. XVI.

I. A Sacrifice to Mercury. II. A Sacrifice to Minerva. III. Another to Minerva. IV. A Sacrifice to Diana. V. Iphigenia going to be sacrificed to Diana.

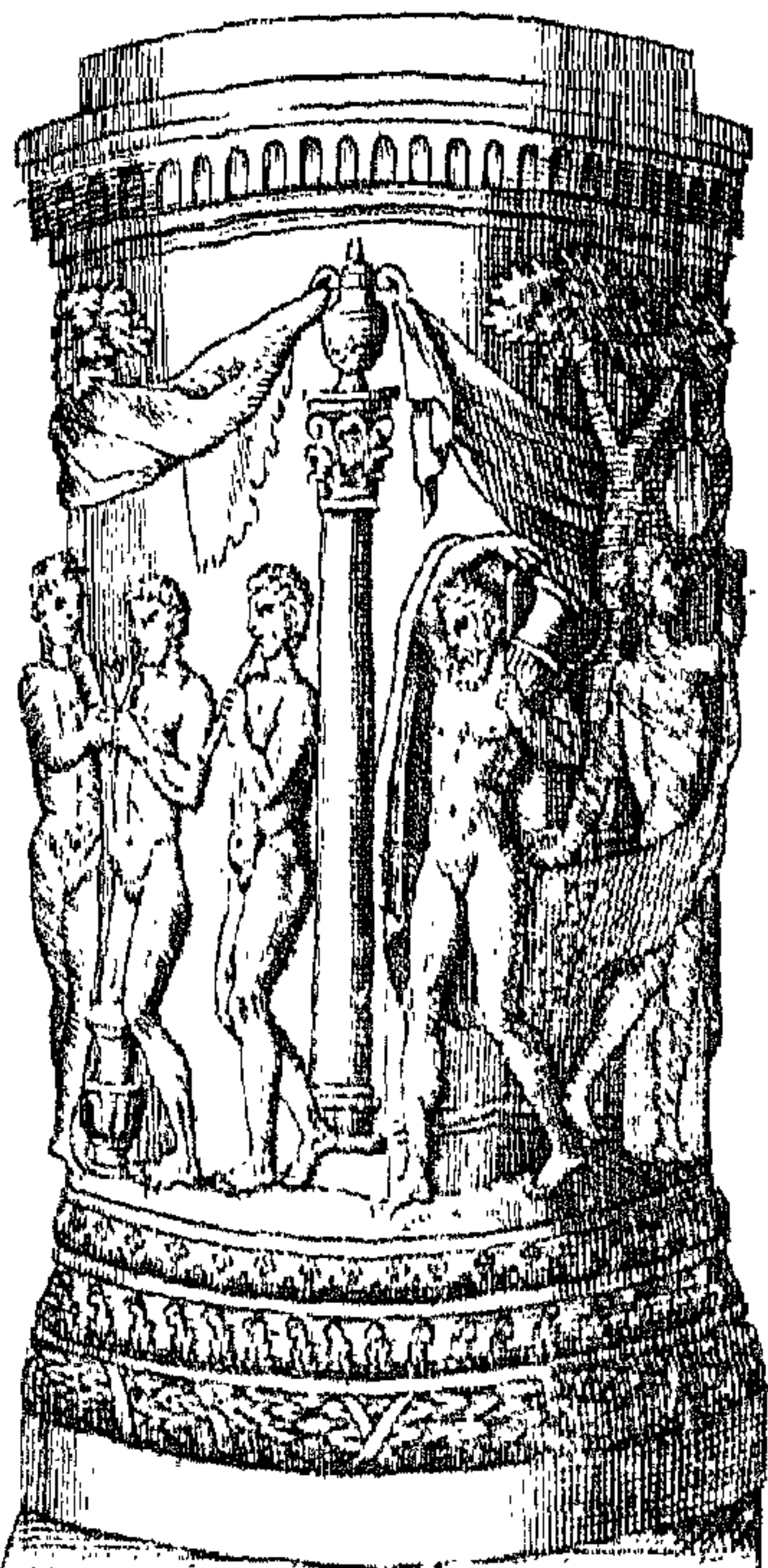
4 I. **T**HE following Sacrifice, 'solemnis'd before a Temple, which, instead of Pillars has two *Hermæ* in the Frontispiece, must needs be to *Mercury*, whose Temple at *Rome* was adorn'd with *Hermæ* instead of Pillars. The Sacrificer is a Woman, whose Hair is adjust'd in a very particular manner. She has in her Hand a round Vase, out of which she is taking something. The Sacrifice is of that sort they call unbloody. Before her is a Girl holding in one Hand a Platter, full, as it seems, of Cakes, which they often us'd in Sacrifices, and in the other Hand a *Præfericulum*. The Altar is four-square, with a Margin at the top. The Original is of Ivory, and almost a Foot long.

5 II. There are found in ancient Monuments but few Sacrifices to *Mercury*; tho' they furnish us with some to *Minerva*. Whether what we here exhibit 'was offer'd to *Minerva* or *Mercury*, I know not. The Purse that hangs upon the Branch of a Tree would incline one to think it was to *Mercury*. But *Beger* is of Opinion it was rather to *Minerva*, who he says had also a Purse hanging in the *Forum Palladium*, denoting, says he, the Gain the Daughters of *Minerva* made by Spinning. The Tree, continues he, seems also to be Olive, which again makes for *Minerva*: His own Plate however does not shew it to be so. The Tower that appears here, adds he, is another Mark of its being to *Minerva*, seeing, according to *Homer*, it was she that first taught the Art of building Towers and Fortresses, and instructed the Architects. All this, however, and more that he advances, comes far short of Satisfaction: Nor dare I venture to affirm any thing positively, either of the Sacrifice, or of the Woman that sits leaning upon a Pillar by the Tower.

6 III. In the following Image, it seems 'as if *Minerva* her self was sacrificing, and resting her Shield upon an Owl. This Image was taken from a Marble with four Sides, which, as the Inscription, restor'd by *M. Fabretti*, imports, was a Vow to *Jupiter Coelestinus*, the Fountains, and *Minerva*.

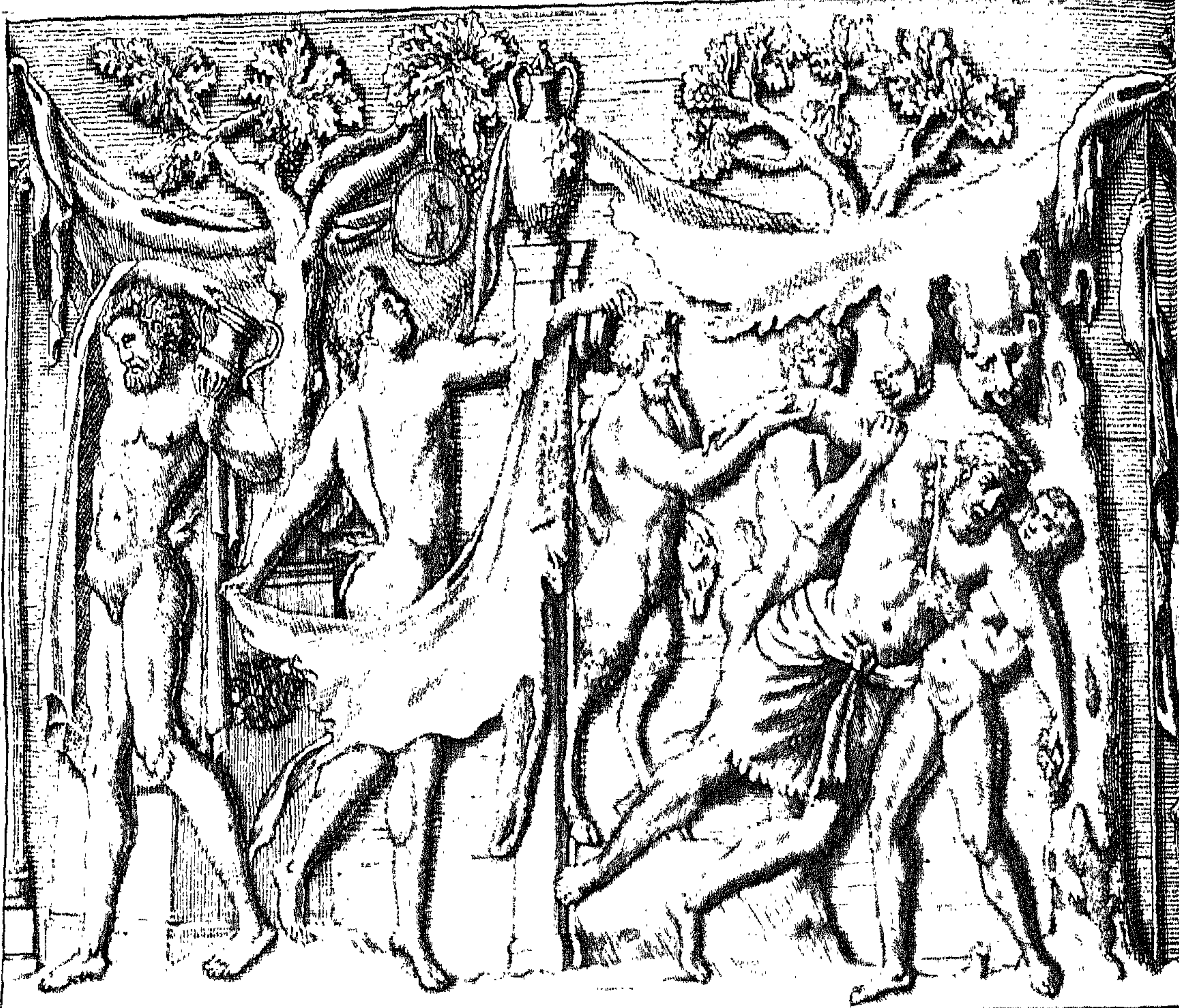
7 IV. The following elegant Sacrifice 'is to *Diana* the Huntress: It was taken from *Constantine's Arch*, adorn'd with the Spoils of *Trajan's Forum*. The Goddess stands upon a Pedestal in a hunting Dress, with a Spear in her right Hand, and a Crescent upon her Head: Before the Pedestal is a flaming Altar. The Emperor *Trajan*, with his Head veil'd, pours his *Patera* upon the Fire, and with the other Hand holds a Scroll. The three Figures that assist are three Soldiers with their Spears, one of which has the Point turn'd towards the Earth. *Diana* is plac'd between two Trees, as a Huntress that uses the Woods and Forests. Upon the Trunk of one of the Trees the Head of a Boar is fix'd; and as from the same Arch another Plate exhibits *Trajan* killing a Boar, it's probable it's the Head of the same Boar, that *Trajan* offers to *Diana*, as an Acknowledgment that the Success he had in hunting was owing to her.

Upon this Arch of *Constantine*, there are several Bass-Reliefs taken from the *Forum Trajani*, of very curious Workmanship, which in After-ages were spoil'd, the Heads of these, as also of Statues, being carried away by Men inquisitive after Work of this kind, and afterwards supply'd by *Roman Sculptors* after their Fancy:

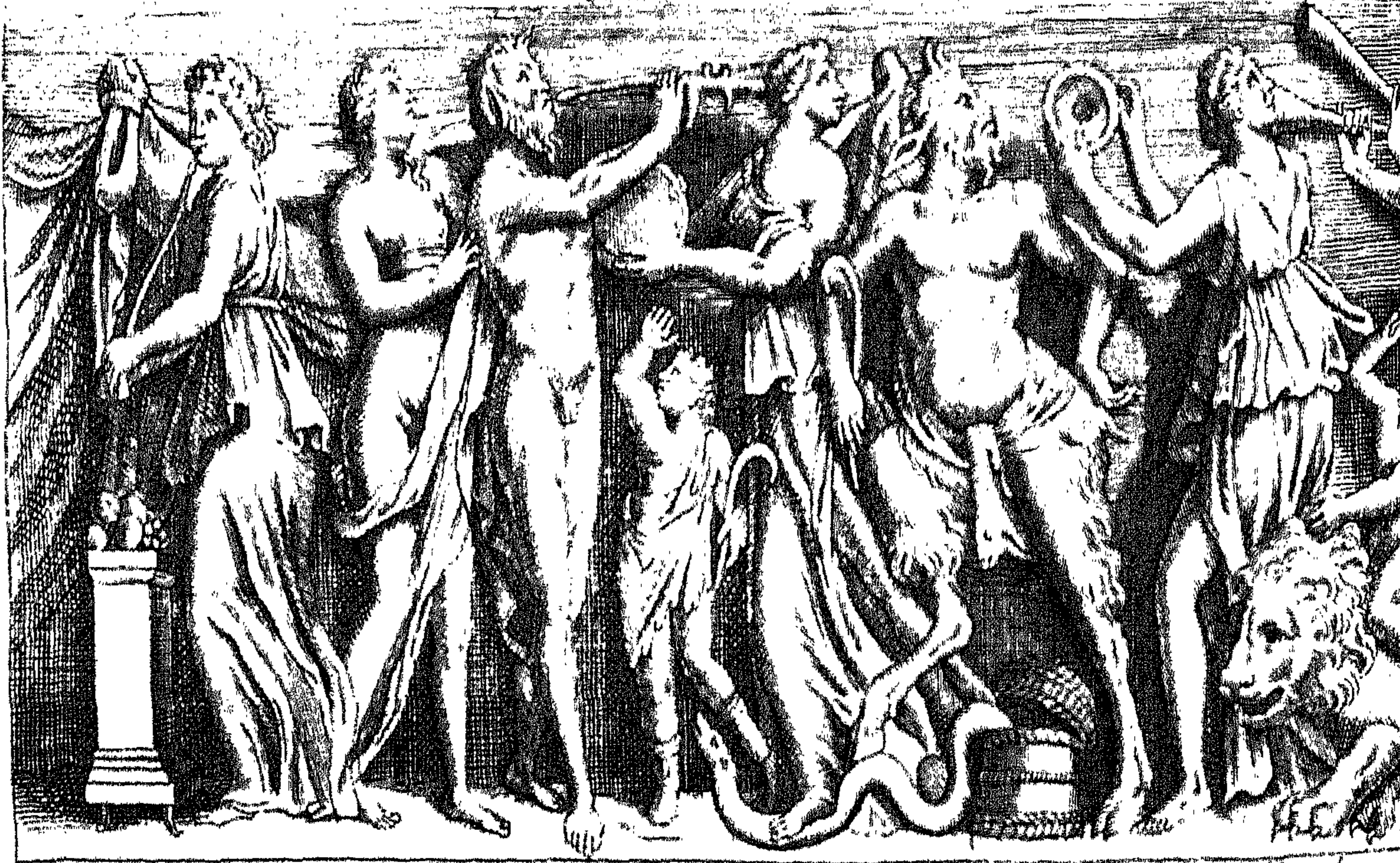


ROTUNDA ARA MARMOREA QVAE SCENAS
ET CHORVM SATYRICVM REPRESENTAT
ROMA IN REGIA ANTIQVETATVM AET.
CHRISTINA SVEDICORVM REGINA

Admiranda



Ad



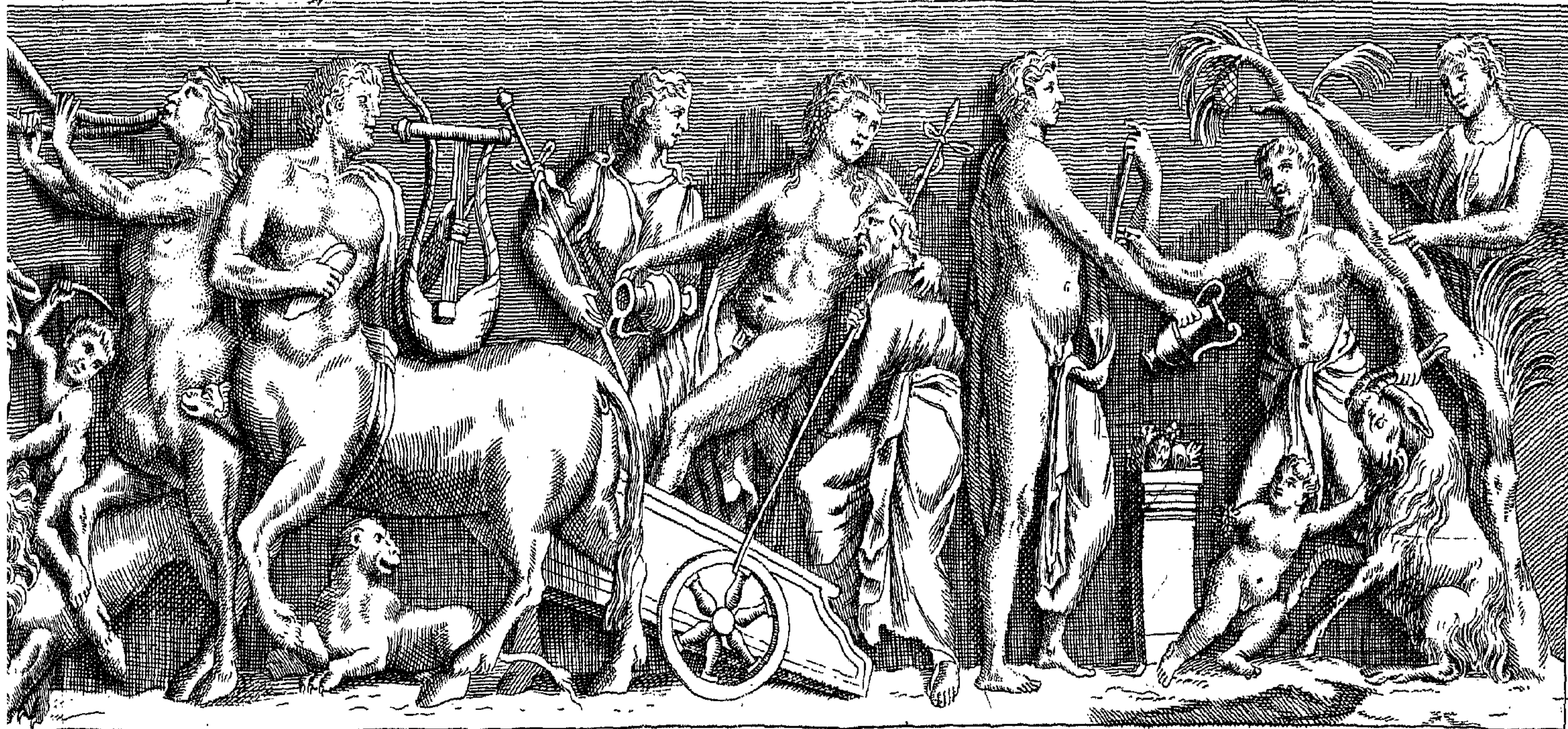
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Abnir Rott Antiq 2



Fancy: But of these supplemental Heads there are some that are very incongruous, which we shall therefore advertise the Reader of below.

In *Taurica Chersonesus* the Inhabitants sacrific'd to *Diana*, whom they call'd *Orsiloché*, all Strangers that were driven thither, and fix'd their Heads to the Walls of the Temple; from whence it comes, that the Sea upon whose Coast these People are situated, was call'd ironically the *Euxine* Sea, which Word is *Greek*, and signifies hospitable.

V. The Sacrifice of *Iphigenia*, which comes next, was taken from a certain Vase in the Grand Duke of *Tuscany's* Garden. The Goddess stands upon a Pedestal with her Bow, and a Crescent upon her Head. *Iphigenia*, who was to be the Victim, sits before the Pedestal hanging down her Head, and lamenting her Destiny. *Achilles* comes next, and is addressing himself to the Goddess to accept of the Victim for the Safety of the *Grecian* Army. *Ulysses* after him sets his Foot upon a Base: He it was that deceiv'd *Clytemnestra* Mother of *Iphigenia*, and under the Pretence of marrying her to *Achilles*, brought her away for a Sacrifice to *Diana*. *Agamemnon*, the Father of *Iphigenia*, has a Veil upon his Head, as a Mark of his Affliction for his Daughter. Who the others are that assist at this sad Tragedy, is not known: Nor does the Marble describe the Catastrophe of the Fable. Every one however knows that *Diana*, to save *Iphigenia*, substituted a Hind to be sacrific'd in her stead.

A Sacrifice to *Diana* of *Ephesus* is seen upon a Medal of *Caracalla*, on the Reverse of which is a Temple with four Columns. Within the Temple the *Ephesian* Goddess is represented leaning upon long Staffs, as usual. Near the Temple the Emperor is sacrificing, and pouring his *Patera* upon a flaming Altar. The Altar is not solid, but supported upon Feet, as some others are that we have already seen.

C H A P. XVII.

Containing several magnificent Orgia, Mysteries and Sacrifices to Bacchus.

I. NOTHING better expresses the *Orgia* and Sacrifices to *Bacchus*, than a Roman Marble from the Cabinet of *Christina* Queen of *Sweden*. The Altar is round, and about it are represented in Bas-Relief the *Bacchanalian* Ceremonies, and Sacrifices offer'd to this Divinity. We shall here give them as they were publish'd at *Rome* by *Rossi*. Tho' the whole be represented upon the same Marble, yet the Actions are there distinguish'd, either by a Column, or a Tree, almost as one would distinguish the several Acts of the same Play. The first Plate exhibits in the first place a *Bacchanal* holding a large Vase, with two Handles; but for what Liquor it is design'd, is not easy to divine. The next Figure is a *Faunus*, holding a large Beast Skin, and in his right Hand a Vase, and seeming to be in a mighty hurry. Between these two Figures is an Altar adorn'd with Festoons as usual, and on the outside of each Figure a Pillar, upon the tops of which are large Vases. The following Company consists of three *Fauni* supporting *Silenus*, who, according to Custom, is drunk, and with difficulty preserv'd by the *Bacchanals* from falling to the Ground: He has his Girdle stuck with small Vine-branches, and his Head crown'd with Leaves of the same Tree, and in his Hand a Bunch of Grapes. This Image terminates with a Tree, at the Foot of which is a Lizard: What it signifies, I know not. There is also the Skin of a large

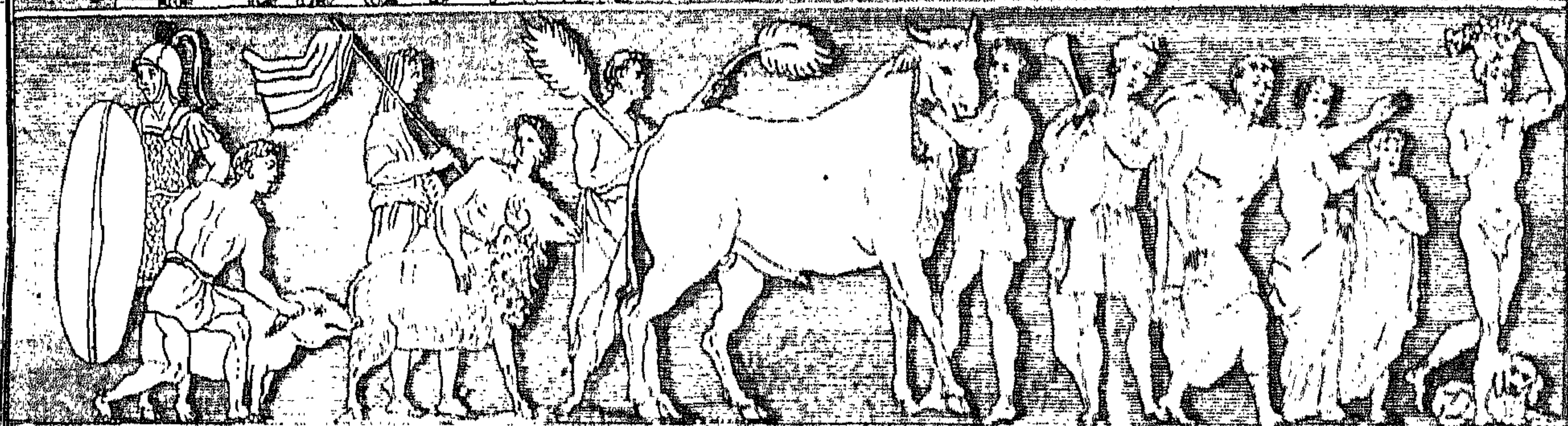
PLATE
XXIX.

large Beast extended from this Tree to one of the preceding Pillars, which serves for a sort of Tent.

On the other side of the Image, the Company seems cover'd with Trees, and Tapestry. There is also a Column and a Pilaster, with large Vases upon the tops of them. The first Personage of the Company is *Bacchus* himself, naked, and holding a *Pallium* upon his Arm, sustain'd by a *Bacchans* or a *Faunus*. He is crown'd with the Branches and Leaves of the Vine, and has in his right Hand a Thyrsus, and at his Feet a Tiger. The Company of *Fauni* beside him, is all employ'd in killing and dressing two Swine. One of them they are putting into a large Pot, that's upon the Fire, and the other is hung up by the Feet upon a Tree. Of the other *Fauni*, one is presenting a Festoon to another. There are also two Minstrels that make part of this Rout, one of whom plays upon two Flutes. Another Person is adorn'd with the Skin of a Beast, and carries a *Borachio* of Wine upon his Shoulder. The Ladder that's here seems to have been for extending the Tapestry.

- 2 The following Company is 'as remarkable as the former: The first that presents is a Female *Bacchanal*, playing upon two Flutes at a four-square Altar, charged with Pine-apples and other Fruits: This we shall meet with elsewhere; tho' it is not often that Pine-apples are us'd in the Mysteries of *Bacchus*. The next are Female *Bacchanals*, two of whom play upon the Cymbal. There are also *Satyrs* among them, one of whom plays upon two Flutes, and another girt with the Skin of a Beast, has a crooked Staff in his Hand, resembling the *Lituus* or augural Staff. Close to him is a Boy cover'd in like manner with a Beast's Skin, and holding also such a kind of Staff. The Serpent coming out of the Basket is common in the Mysteries of *Bacchus*, as has been before observ'd. Another Boy mounted upon a Lion, has likewise such a Staff in his Hand, and seems to use it as a Whip. After this comes *Bacchus's* Carr, drawn by two *Centaurs*, one of which plays upon two Flutes, and the other upon the Lyre. The God himself is mounted upon it, crown'd as usual, and leaning upon old *Silenus*, who is here represented with the Ears of a *Faunus*, and holding a Thyrsus. On the other side of the God is a Female *Bacchanal* holding a Thyrsus. *Bacchus* is pouring with his right Hand out of a Vase with two Handles: Under his Carr is a Tiger. On the other side the *Bacchanals* are sacrificing a He-goat, which one of them holds by the Horns, the other having in his Hands a large Vase with two Handles. The Altar is plac'd between these two, and is charg'd with Pine-apples and other Fruits. Another Female *Bacchanal* is gathering more Pine-apples from a Tree hard by. We have already observ'd that the Pine-tree and its Fruit were particularly consecrated to *Cybele*; but it is also said that *Bacchus*, in his *Dionysia*, instituted several Rites that belong'd to the Great Mother. Near to the Altar is a Boy holding the Goat by the Beard with one Hand, and with the other a Bunch of Grapes.

- 3 The following Representation 'is so very like the preceding one, that they ought not to be separated. *Bacchus's* Carr is drawn in like manner with two *Centaurs*, one playing upon two Flutes, and the other upon the Lyre; with this difference, however, that these *Centaurs* are bearded, whereas the two former have no Beard: These also have their *Hipposomata* girt with the Branches and Leaves of Trees. A *Cupid* upon the Crupper of the *Centaur*, has in his left Hand a Standard, and lays his right Hand upon the Shoulder of *Bacchus*, who, stretch'd in his Carr, leans back his Head as if over-loaded with Wine: His being drunk, however, does not hinder him from reaching his Arm over *Ariadne's* Shoulder, who is there to sustain him, and pouring Wine into a large *Patera* of one of the *Bacchanals* that follows his Chariot. It must not here be omitted, that upon the fore-



fore-part of the Carr, a Minister of *Bacchus* is represented holding a kind of *Lituus* as before, and leading with it a He-goat by the Horns, as if he was about to sacrifice him. Before the two *Centaur*s is the mysterious Basket cover'd, but yet so far open as for the Serpent to look out, as before. The Satyrs and Nymphs that precede the Carr, express all the Fury and Madness of the *Orgia*. One ugly Satyr has a Vase in his Hand, out of which he is pouring Liquor: A *Bacchanal* that's next him has in his Hand a large Bone of some Beast, with which he seems to threaten. The Nymph that follows holds a Bunch of Grapes, and a short Staff. The following *Bacchanal*, crown'd with Laurel, heaves his Club in a threatening manner. *Silenus* comes next mounted upon an Ass, and is so drunk, that he would certainly tumble from it, were he not sustain'd by another: He has nevertheless in his left Hand a Cymbal, which he rests upon the Neck of the Ass. The following *Bacchanal* holds up his right Hand, in which is a Bunch of Grapes, and in his left holds a *Lituus*, or crooked Staff. A Nymph in like manner holds up a Drum in the Air. Amongst the following Figures, one Boy carries another upon his Neck, and another plays upon two Flutes. The Elephant that is seen here might signify the Expedition of *Bacchus* into *India*.

In the following *Orgia* taken from the *Villa Borghesia*, *Bacchus* has his Head dress'd like a Woman, and holds a Thyrsus: A Muse beside him plays upon a Lyre: A Tiger couchant holds a Thyrsus in his Teeth: A *Faunus* has also a Thyrsus in his right Hand, which he rests upon his Shoulder, and in his left the Skin of a Beast: Another equipt almost in the same manner sustains *Silenus*, who is crown'd with Ivy, and ready to fall to the Ground hard by a Flagon or Bottle turn'd upside down. The following Image represents a *Bacchanalian* Dance, in which three Nymphs are also playing; one upon a sort of Castanets, another upon a Lyre, and the third upon the Cymbal: A *Faunus* also plays upon two Flutes, and a *Bacchanal* having laid hold on the Nymph with the Lyre, pulls her forwards.

But of all the *Bacchanalian* Images, there is none more extraordinary than what we shall now exhibit. *Spon*, who publish'd them, took them for the *Suovetaurilia*: 'Tis true indeed, that the Bull, the Ram, and the Boar are here found, tho' in an inverted Order: But then besides this Inversion of Order, which is not to be found in any other *Suovetaurilia*, where the Victims agree exactly with the Word, the Hog being put first, the Sheep next, and the Bull last: beside this Inversion, I say, these three Victims make but a small part of the Ceremony. The whole Image is divided into five great Rows, which probably ought, notwithstanding, to make but one Troop or Company: Nor was the Division made but to avoid a Train of too great a length. In the first Row near a *Hermes* or Boundary plac'd upon a Pillar, a Woman is seen seeming to cry. After her appears a Bed, in which a Man is set, and on the other side a Woman, and before them stands a Table with three Feet, covered with Pots, Bottles, and Fruit: Upon a Bench below are four Vizards, Ornaments not uncommon in the Feasts of *Bacchus*: A little Boy is also sitting with Vine-leaves in his Hand, and, if I mistake not, a Bunch of Grapes; but this is not easy to distinguish. Three Nymphs hold each other by the Hand, and perhaps are the three *Graces*: Before one of them there's a round Altar. Next to these follows a Minstrel playing upon a Cymbal: A naked Man is taking off the Shoe from an old Man, who reaches out his Foot to him; which Ceremony is seen below more distinctly. In the following Troop, he that plays the Flute has very much the Air of *Silenus*. The second Row exhibits first a naked Man, with a Basket of Grapes upon his Head, and at his Feet a Dog couchant: Of those that follow, one carries a large

Borachio.

PLATE
XXX.

1

2

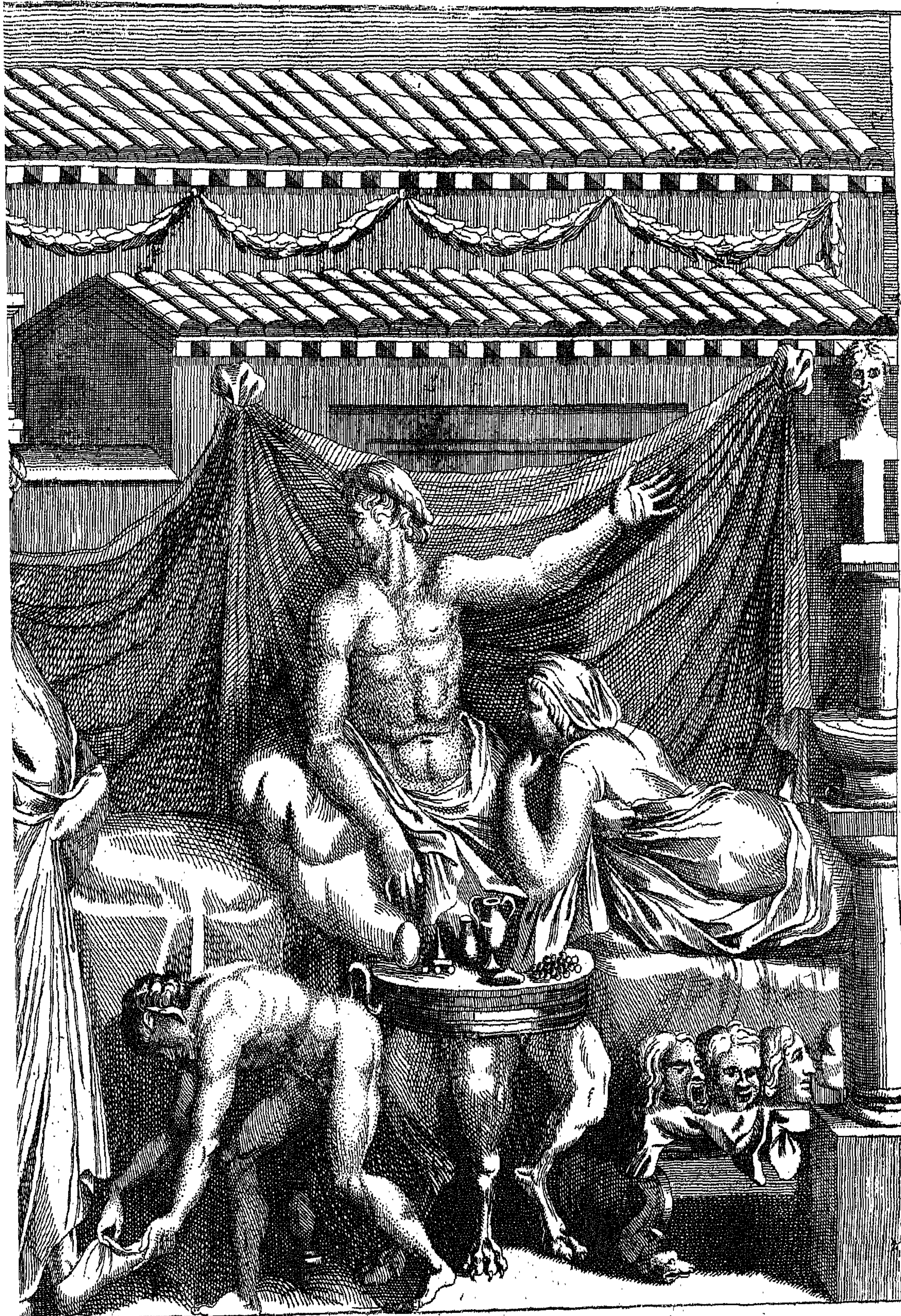
Borachio. A *Victimarius* crown'd leads a Bull, adorn'd with Festoons hanging down by his Horns. Another follows the Bull with Boughs in his Hand; after whom come the other *Victimarii* leading the Ram and the Boar, a Man walking between them carrying a Staff in his Hand, with a piece of Cloth at the end of it, not much unlike a Standard. This Company has in the Rear an armed Soldier. The third Row exhibits an arm'd Soldier in front, another following him with a Horse in his Hand, upon which he is about to mount. What next presents, is a Man set writing in a Book, another standing by seeming to dictate to him: Another also sitting talks to one that stands: After these come two arm'd Soldiers, and next to them two Women, the one playing upon a Lyre, and the other upon a Pipe, which close this Company. The fourth Row exhibits also an armed Man in front. near to an Altar, upon which another Man leans: A young Man holds a *Præfericulum*, and pours Wine out of it into the *Patera* of a Man that holds another Youth by the Hand. After these follow the *Bacchanals* in great number, both Men and Women; among the last of which, one holds a Cymbal; others carry Bunches of Grapes; another Woman plays upon a Cornet, and others again carry Cups and Bottles hoisted up; in short, the whole is easily known to be a Company of *Bacchanals*. This fourth Row seems to be continued by the fifth, where a Woman first presents her self, shewing a Bunch of Grapes she has in her Hand: Next *Silenus* riding upon an Ass, and so drunk, that two Men can hardly sustain him, and preserve him from falling: Then two Minstrels; a Satyr holding a Bunch of Grapes; a *Bacchanal* carrying in his two Hands a Cask of Wine; and last of all a Man holding out a Bunch of Grapes. Thus have I given a simple Description of this Monument, as remarkable for the Diversity, as for the number of Personages that are in it: But to explain all the Particulars of it, is what I shall not undertake.

PLATE
XXXI.
I

The following Image, ' taken from a Marble of the *Villa Montalta*, is so very like that in the first Row of the preceding Monument, that it doubtless signifies the same thing; tho' neither of them serves at all to explain the other. *Bellori* took it for the History of the Feast of *Trimalchio*; induc'd to think so probably from the old Man's causing his Shoes to be pull'd off, who seems here to be the principal Personage; *Trimalchio* having done so at his Feast: But if he had consider'd that the greatest Part of this Company is made up of *Fauni* and *Satyri*, as their Tails and Goats Ears evidently shew, he would not have express'd himself in so positive a manner, as if the thing had been past doubt. And here, tho' we cannot certainly say what it is, yet this we dare venture to affirm, that it is not the Feast of *Trimalchio*; and in this, I think, the *Bacchanalian* Air will bear us out. The Scene of the History is before two great Houses, represented at the bottom of the Plate. A *Terminus* or *Hermes* is seen upon a Pillar, as in the preceding Monument: Next to this is a Man sitting upon a Bed, and a Woman on the other side in a reclining Posture, a round Table with three Feet standing before them, cover'd with Pitchers, Bottles, and Fruit: The four Vizards are here also as well as above, which are plain Marks of its being a Feast of *Bacchus*, as may be seen in the Chapter of *Bacchus*. The old Man in the long Habit, whose Shoes a *Faunus* is taking off, is crown'd; and perhaps is one of *Bacchus's* Priests about to exercise some part of his ministerial Office: A younger *Faunus* is behind the old Man, and seems as if he would hide himself under his Robe: Another *Faunus* holds a Thyrsus, which is another incontestable Mark of a *Bacchanal*: Then comes *Silenus* playing upon two Flutes; and another *Faunus* behind him shewing such Gestures as sufficiently denote it a *Bacchanalian* Troop. Last of all are two Women embracing, one of whom has a Pitcher in her Hand, and with these the Company closes. At some distance from this a

Faunus





anda Rom Ant.

10



Maffei



Maffei



Fabretti



Justinian Gallery



Maffei

Faunus is seen under a Pine-tree, reaching his Hands upwards, as if he would pull some of the Branches, or perhaps the Fruit, which, as has been observ'd, was not uncommon in the Feasts of *Bacchus*.

C H A P. XVIII.

I. *A Sacrifice to Bacchus, on occasion of which the Feasts called Apaturia are treated of.* II. *Another Sacrifice.* III. *Another to Hercules.* IV. *Sacrifices to Silvanus:* V. *To Minerva, to Æsculapius, and to other Gods.*

I. **M**AFFEI, who, after *Æneas Vicus*, publish'd the following Monument², is of a different Opinion from him, who will have it to be a Sacrifice to the *Manes*: and thinks it rather a Sacrifice to *Bacchus*, and that it is the Feast call'd by the *Athenians Apaturia*. Concerning this Feast, we have given in the *Coislinian Library* three *Anecdotes*. Waving therefore the Dispute about the Origin and Etymology of the *Apaturia*, we shall only take notice of what concerns the Ceremony. This Feast was celebrated in Honour of *Bacchus* in the Month of *October*, and lasted three Days. The first Day was call'd the Supper, (*cæna*) because on that Day they all assembled to eat in common: The second Day they call'd *Anarrhysis*, because on that Day they sacrific'd: For that this Word signifies Sacrifice, is sufficiently prov'd in the second *Anecdote* of the *Coislinian Library*: The Reason of this Etymology is taken from hence, that *ἀνά* signifies *sursum*, upward, and that it was formerly the Custom to turn the Head of the Victim upward, in order to kill it. The third Day was call'd *Cureotis*, from *κῶρεος*, which signifies a Youth, because on that Day the Youth were admitted into the Tribes, and enroll'd amongst the rest. In this Sacrifice, the Man with the Helmet on, that kills the Ram, elevates him, as we have just observ'd; but whether this is sufficient to conclude it a Feast of *Bacchus*, I will not say. *Maffei* himself confesses that it may with as much reason be suppos'd a Sacrifice to *Mars* or *Hercules*: Besides, the Ceremony of elevating the Victims upon their hinder Feet, in order to kill them, is very seldom observ'd in ancient Monuments. These particular Rites therefore taken notice of by some Writers, ought by no means to pass into a general Rule. That however which inclines one to think it a Sacrifice to *Bacchus*, is the Man pouring out Wine from a *Borachio* into another Vase.

II. The following Sacrifice³ is attributed to *Juno Lucina* by *Gronovius*, who, in his Notes upon *Gorlaeus*, pretends it is offer'd for a Woman with Child: This Opinion he founds upon those Lines of *Ovid*, where the Poet recommends the carrying of Flowers and Garlands to this Goddess: The Passage is this:

Ferte Deæ flores: gaudet florentibus herbis
Hæc Dea: de tenero cingite flore caput,

But *Maffei*, who publish'd a Gem like this, thinks it is rather a Sacrifice to *Venus*. The Bough, says he, which the Priestess casts into the Fire, is a Myrtle, the Tree so particularly consecrated to *Venus*, that it was not us'd in any other Sacrifices. The Pillar also, with the Globe on the top of it, serving for an Altar, is another Proof: Besides, continues he, those Lines of *Ovid* make nothing at all for *Juno Lucina*, forasmuch as here are no Flowers. But the whole is full of Uncertainty.

4 III. The next is a Sacrifice to *Hercules*, upon a Medal of *Posthumus*. * The Emperor sacrifices with his Head veil'd, holding a *Simpulum* in his left Hand, and with his right pouring out his *Patera* into the Fire. *Hercules* himself stands near the Altar, with the Spoils of the Lion in his left Hand, and his right resting upon his Club. A *Victimarius* also appears, holding a Bull with his left Hand, and in his right an Ax to knock him down with. The Opinion of M. *Fabreti*, that the Sacrificers were veil'd, when they sacrific'd to the *Dii Consentes*, or Gods of the first Rank, but that they were unveil'd when they sacrific'd to the *Dii minorum gentium*, and to Heroes, is refuted by this Example, and it may be by many others. *Hercules* was of the Number of the last; nevertheless, the Emperor, who is sacrificing to this Deity, does it with his Head veil'd. But here it may perhaps be said, that *Hercules*, in the latter Ages of the Empire, was reckon'd among the greater Gods: We have also seen two Marbles, where *Jupiter* and *Hercules* are represented together, and call'd *Dii magni*.

5 Another Man 'pouring out Wine from his *Borachio* into a large Vase, is, according to the same *Maffei*, a Peasant sacrificing to *Bacchus*: The Vine-tree that extends its Leaves and Branches, also favours this Interpretation: But then the little Statue of a God, with the Helmet and Buckler, plac'd upon a Column, would persuade one otherwise.

6 The two *Fauni* 'that are sacrificing a He-goat upon a burning Altar, probably sacrifice it to *Bacchus*; the He-goat being reckon'd among the Victims of this God, as we have before observ'd.

IV. The next is a Sacrifice either to *Silvanus* or *Vertumnus*; but to whether of the two, has been matter of Dispute. The Roman Gravers have represented it whole and entire, as it is seen in the Image of *Constantine's* Arch, publish'd 1690. There *Hercules* is represented with his Club upon his Shoulder, and with the Skin and Head of a Lion. Aside *Hercules* is a Tree, upon a Branch of which hangs the Flute of *Pan*, with many Pipes, and upon the Trunk of it another Lion's Head. Behind *Hercules* stands a Man putting a Crown upon the Head of this Deity. The Emperor *Trajan* is sacrificing unveil'd, upon a flaming Altar four-square, and holding a Spear in his left Hand. M. *Fabreti* exclaims against the engraving, for having, as he says, a *Trajan's* Head, when there was none upon the Marble; for having *Hercules* instead of *Vertumnus*; and lastly, for having a Lion's Head instead of a Bear's. We shall therefore give the Representation as *Fabreti* himself has publish'd it: For in the other, either the Gravers, or they who had the Direction of the Work, restor'd what was wanting, after their own Fancy. *Fabreti* thinks it is *Trajan* that is here 'sacrificing to *Vertumnus*; tho' in that Impression of *Constantine's* Arch, publish'd in 1690, there is read at the Foot of the Sacrifice, *Silvano sacrum*: Besides, in *Fabreti's* own Representation there are all the Marks of the God *Silvanus*; tho' indeed his Statue is so spoil'd thro' the Injury of Time, that what he holds in his Hand cannot be distinguish'd: The God however is near a Tree, as *Silvanus* is always observ'd to be in the Images we have given in the Chapter of that God. *Pan's* Flute also occurs in the same Images, as may be seen by looking back, which agrees well with *Silvanus*, many taking them both for the same Deity. The Bear's Head likewise agrees perfectly well with *Silvanus*, and much better certainly than with *Vertumnus*. 'Tis also to be observ'd, that in the same Arch of *Constantine's* near to this Medal, there is another Compartment, where *Trajan* is hunting a Bear, and kills him; so that it's very probable he is in this place offering the Head to *Silvanus*, as well as he does the Boar's Head in another place in this Arch to the Goddess *Diana* the Huntress, as we have already seen. Upon the whole, there seems to be no doubt but this is a Sacrifice to the God *Silvanus*.

Another



Maffei 10



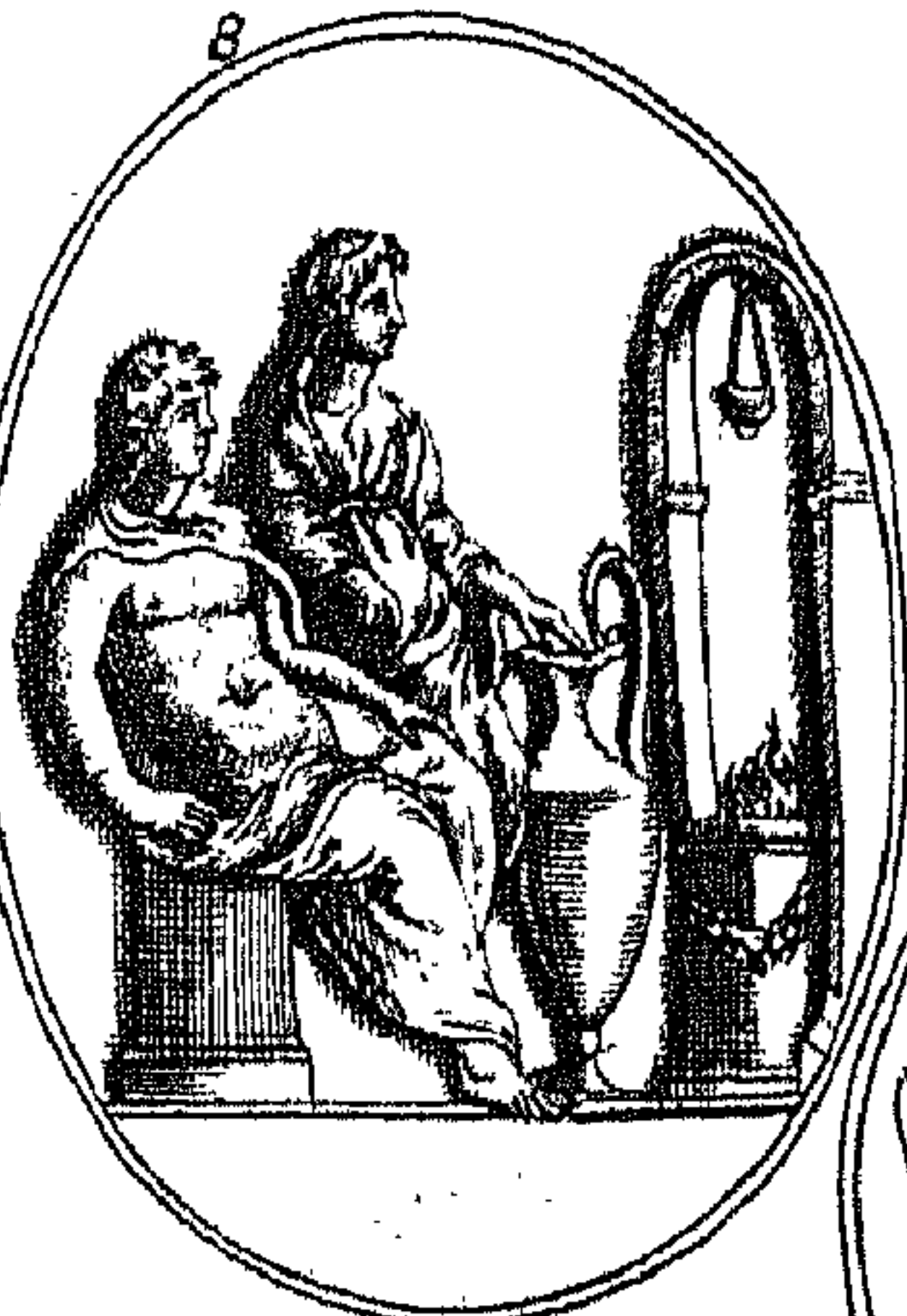
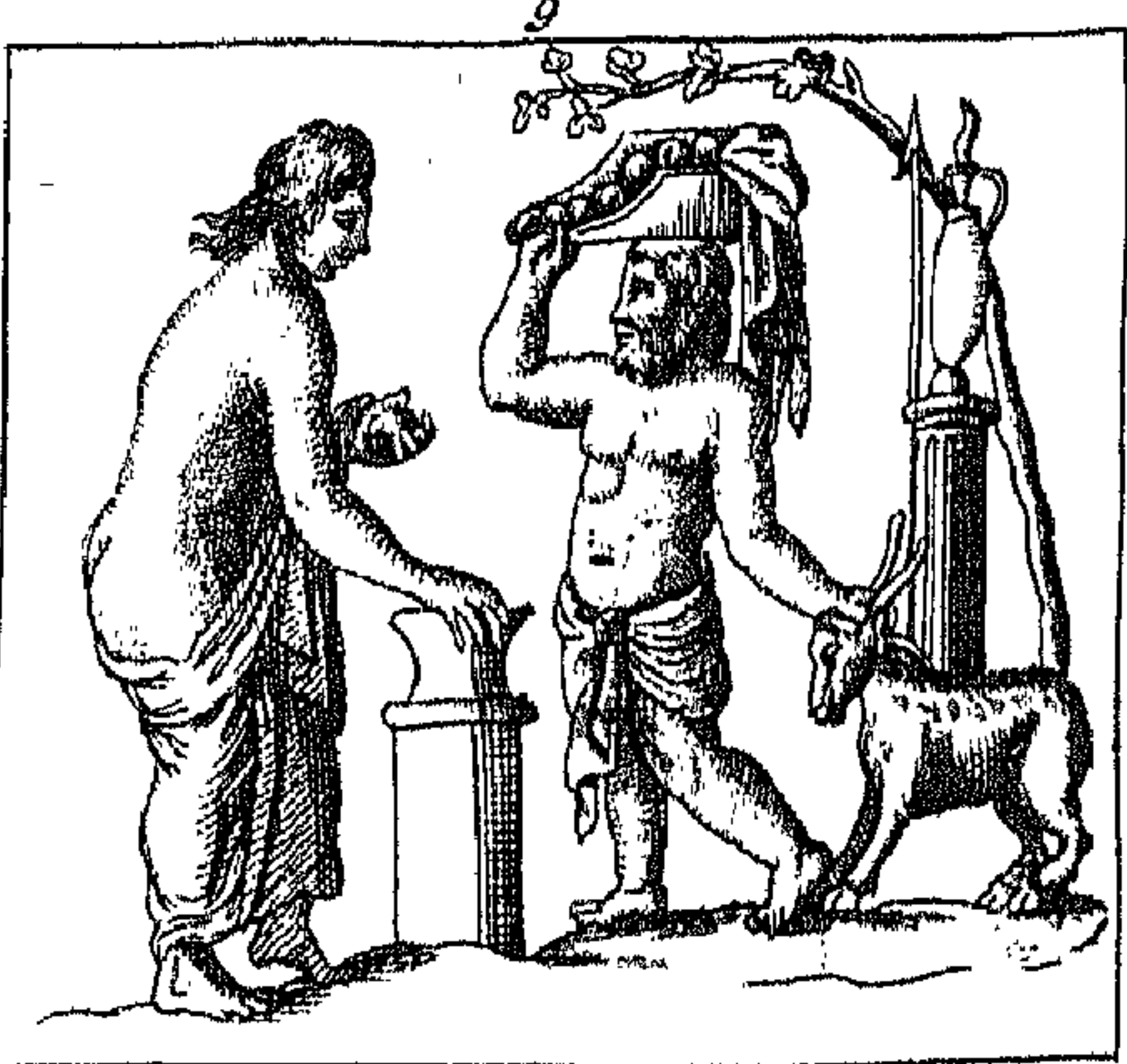
Maffei



Maffei



La Chausse



Maffei 19



Gorlaeus



Vaillant



Vaillant



Gorlaeus



Vol. II. Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus



Gorlaeus Plate 33

Aother Image in *Gorlæus* has, in my Opinion, the Appearance of a Sacrifice either to *Silvanus* or *Priapus*; the one or the other of these Deities being seen upon a Tree; but the Figure is so very small, that scarce any thing can be made out. A Man sitting and holding Fruit and a *Patera*, seems to be sacrificing to one or t'other of these Deities. Behind the Tree is a large Vase: But the whole is so very small, thro' the want of room in these Gems, that nothing can be said beyond Conjecture.

M. *Vaillant*, in his Book of *Greek Medals of the Emperors*, describes one of *Caracalla's* struck at *Lampsacus*, without giving us the Figure of it; where, at the Entrance of a Temple with four Columns, and an Eagle upon the Pediment, the God *Priapus* is seen near a flaming Altar, and below a Sow between two Altars, and a Vase with two Handles. The People of *Lampsacus* believ'd that *Priapus* and *Bacchus* were the same, and sacrific'd to him Asses Colts: This appears in the following Sacrifice, 'where *Priapus* is plac'd upon a Pillar, with a Thyrsus, 8 the Symbol of *Bacchus*. A Woman is offering Fruits to him upon an Altar of a clumsy Make. *Maffei* thinks that the Head of an Animal upon the side of the Altar, is an Ass's: The Ears indeed hanging a little back, appear something like Horns; but this could not well be otherwise when the Head was cut off, the Ears necessarily losing their natural Situation. On the other side of the Column is a young Man with a Basket of Fruits upon his Head, and a Butterfly in his right Hand; the Symbol of the Soul. In *Maffei's* Representation, as well as in this of ours, it seems rather to have the Air of a Branch, than a Butterfly: But such is the Smallness of the Space in these Gems, as we have before observ'd, that we are sometimes oblig'd to guess at things. In the next Sacrifice⁹ a Column serves instead of an Altar, and many Persons are assisting thereat, among whom one is seen crowning another: This Sacrifice is to *Priapus*.

V. The following Sacrifice¹⁰ to *Minerva* is remarkable upon this account, that two Priestesses are sacrificing at the same time before the Goddess, upon two distinct Altars flaming. 'Tis an unbloody Sacrifice; but what it is they have thrown into the Fire, cannot be distinguish'd, tho' probably 'twas either Fruits, or Cakes, or Flower, or Grain. One of the Priestesses is veil'd, and the other not. After her that's veil'd comes a young Man with a Staff in his right Hand, and in his left some sort of Fruit to be offer'd. The last of the Troop is a Minstrel with two Flutes, according to the Custom in Sacrifices.

The Serpent¹ which a Man, kneeling on the Ground before a flaming Altar, has in his Hands, seems to denote this a Sacrifice to *Æsculapius*: This also is the Opinion of *Maffei*, who publish'd this Gem. In *Beger* there are seen two Sacrifices to *Æsculapius*; in one of which the Serpent is twisted about a Pillar, upon the top of which is a Globe. Of the two Men that assist at the Sacrifice, one has one Knee upon the Ground, and the other has in his Hand the Head of a Ram which has just been sacrific'd to *Æsculapius*. The other Sacrifice is yet more singular: The Fire of the Altar sends up Flames, in which a Serpent is seen wrapt up into many Folds. Of the two Assistants at this Sacrifice, the one is upon his Knees, holding a Serpent upon the Altar; the other holding a Spear, with a Bull's Head at the end of it: On the other side of the Altar is a Tree, with a Ram's Head hanging upon it: by which is signified, that in this Sacrifice a Bull and a Ram were offer'd to *Æsculapius*.

The next is another Sacrifice² to *Æsculapius*, where a Ram's Head is seen upon a Pillar, or round Altar: A Woman is pouring Wine or other Liquor out of a *Patera* upon the Head, and a Man sitting upon a Base holds a Serpent. In a Sacrifice to *Æsculapius*, or *Hygiea* his Daughter, a Man with one Knee on the Ground,

Ground, puts something in the Fire on the Altar, which is not easy to distinguish: A Woman behind him holds a Serpent in his right Hand, and in her left a *Cornucopia*.

- 3 A winged Figure, ³ with one Foot upon a Globe, presents a *Patera* to a Serpent, that advances toward it to drink at it: This Serpent is upon an Altar or Column, upon which stands a Vase filled with Fruits. M. de la *Chausse* thinks it is a Sacrifice to the Goddess *Salus* or *Hygiea*. A *Victory* that is here sacrificing to *Salus* is something mysterious.
- 4 The following Sacrifice, ⁴ publish'd by *Maffei*, is modern, as he himself acquaints us; but as it was done by an exquisite Hand, and crept in here, I know not how, we have given it a place.
- 5, 6, 7 The three following Sacrifices, ^{5, 6, 7} from as many Gems, publish'd by *Gorlaeus*, have no distinguishing Mark, whereby it can be known to what Deity they were offer'd.

Of the following Sacrifices, three were publish'd by *Maffei*, as offer'd to the
 8 *Lares*. In the first, ⁸ he that does the Office of Sacrificer is set; upon which this Antiquary produces several Passages from ancient Authors, proving, that in domestick Sacrifices, the Sacrificer sate. Here is the *Præfericulum*, or Vase for the Liquors. The round Altar adorn'd with Festoons, is plac'd within an Arch, which perhaps may signify a little Temple or domestick Oratory, which sometimes they made in great Armories, where they plac'd their *Lares*, as has been above observ'd: But still it is a Question, whether this is a Sacrifice to the *Lares* or not, the learned *Maffei* himself not affirming positively concerning it: But indeed what Certainty can there be in things so obscure?

9 The same *Maffei* thinks also the following Sacrifice ⁹ to be to the *Lares*. A Woman lays one Hand upon the Altar, and with the other holds an Apple or Globe: A Peasant carries a Basket of Fruits upon his Head, and leads a He-goat to the Sacrifice. A large Vase is sustain'd by a Column, against which a Spear rests, and beside it a Trunk of a Vine extending its Branches.

Very probably a Peasant and his Wife are sacrificing to the *Lares* in the following
 10 Image ¹⁰. Here is no Victim; nor was it usual in domestick or rural Sacrifices; they being perform'd with Cakes, Fruits and Wine. Behind the Woman is a *Cupid* playing upon two Flutes.

- 11, 12, 13 Of the three following Sacrifices ^{11, 12, 13} publish'd by *Gorlaeus*, there's only one that carries any Mark of the Divinity to which it was offer'd: 'Tis either to *Æsculapius* or the Goddess *Salus*, as the Serpent in the Hand of the Sacrificer denotes.
- 14 The following Sacrifice ¹⁴ is perform'd by a Multitude of People at the Entrance of a Temple; but to what Divinity, is hard to say: Nor can we speak
- 15, 16 with more Certainty concerning the two Consular Medals ^{15, 16} of M. *Vaillant*.

C H A P. XIX.

I. The Hecatombs, and upon what occasion they were made. II. The Chiliombæ.

I. **W**E have already produc'd a great number of Sacrifices, and of various kinds: We come now to the *Hecatomb*, or Sacrifice of a hundred Oxen or other Beasts, which was wont to be offer'd only in particular Cases, as upon some publick Rejoycing for some favourable Event, or else when some pressing Calamity oblig'd them to have Recourse to the Gods. Of this kind was that

that offer'd by the Emperor *Balbinus*, upon the Victory obtain'd by his Colleague *Pupienus Maximus* over the Tyrant *Maximinus*. ' Upon this News, says the ' Historian *Capitolinus*, the Emperor, who before was in pain about the Event, ' was so transported, that as soon as ever the Head of *Maximinus* was brought, ' he offer'd a *Hecatomb*; the manner of which Sacrifice is this: A hundred Altars of Turf are prepar'd, and a hundred Swine, and as many Sheep, offer'd upon them. If the Sacrifice is Imperial; then a hundred Lions, a hundred Eagles, or a hundred other such like Animals are offer'd. Thus also the *Greeks* did when they were visited with the Plague, and thus it likewise appears that many Emperors did.' What *Capitolinus* says here of the *Greeks* is true; but then the Plague was not the only Reason with them for sacrificing *Hecatombs*, seeing, according to *Athenæus*, *Conon*, an *Athenian* Captain, after a Naval Victory obtain'd over the *Lacedæmonians*, sacrific'd a *Hecatomb*: A true *Hecatomb*, says that Author, and not one of those falsely so call'd; which shews, that Sacrifices were sometimes call'd *Hecatombs*, when there was not a hundred Victims. According to *Diogenes Laertius*, *Pythagoras* also offer'd a *Hecatomb* as a Thanksgiving for having found out a geometrical Demonstration. *Homer* likewise speaks sometimes of *Hecatombs*. Some have been of Opinion, that *Hecatombs* were Sacrifices of a hundred Oxen, or rather of a hundred Bulls, and have pretended that the very Name imports as much: But not only *Capitolinus* in the place above cited, but many other Authors, more ancient, call the Sacrifice of a hundred Oxen, or Sheep, or Swine, or other Animals, by the Name of a *Hecatomb*. *Nephtuné*, says *Homer* in his *Odyssees*, went into *Æthiopia* to buy *Hecatombs* of Bulls and Lambs.

Ἀντίων ταύρων τε καὶ ἀρνείων ἑκατόμβας.

A *Hecatomb*, says *Hesychius*, is sometimes made of a hundred Oxen, or Bulls, and sometimes of Bulls, Sheep and Goats. In a certain Inscription of *Ancyra*, publish'd in our *Paleographia Græca*, it is said, that at a publick Feast, a Man named *Amyntas* sacrific'd a *Hecatomb*. *Philo* also in his Embassy to *Caius Caligula*, who hated the *Jews*, as a Nation differing from the other Subjects of his Empire in Religion and Ceremonies, told that Emperor thus, *We sacrifice Hecatombs*, signifying thereby that they agreed in that both with the *Greeks* and *Romans*. The *Athenians* call'd one of their Months *Hecatombeon*; because, says *Suidas*, they sacrific'd in that Month many *Hecatombs*. It must not here be omitted, that there are some who pretend that the last Syllable of the Word *Hecatombe* is made of ποῦς, a Foot, and that from this Etymology there was only to be a hundred Feet in *Hecatombs*, that is, twenty five Beasts: But this is plainly repugnant to all the abovemention'd Authors.

II. Besides *Hecatombs*, we also find *Chiliombæ*, that is to say, Sacrifices of a thousand Beasts; but it is probable these were but seldom offer'd, forasmuch as such Sacrifices often repeated, would make too great a Slaughter and Destruction of their Cattle.



BOOK IV.

The Feasts of the *Greeks* and *Romans*; their Supplications, and manner of Devoting; their Vows and Oracles; the *Fanatici*, *Sortilegi*, *Præstigiæ*, and *Omens*.

CHAP. I.

The Feasts of the Greeks, in Alphabetical Order.

TO the Sacrifices we shall add the Feasts, of which the Sacrifices made up a great part, and shall give them in an alphabetical Order, beginning with those of the *Greeks*. This Subject has been already treated of by many learned Men, as *Giraldus*, *Meursius*, *Castellanus*, and last of all by the celebrated and very learned Dr. *Potter* Bishop of *Oxford*. To the Works of these Gentlemen, which we have also made use of, we shall add our own Observations, retrenching however many things that regard Etymologies, and other things, not much to our Purpose.

Achillea were Feasts in Honour of *Achilles*, concerning which see *Pausanias*.

Action or *Actia* were Feasts of *Apollo*, whose Temple was upon the Promontory of *Actium*: There they danc'd in Honour of this God, and sacrific'd an Ox for the Flies, which, as soon as they had suck'd their Fill of Blood, disappear'd, and were seen no more during the Feast.

Agetorion was a Feast of the *Greeks*, just mention'd by *Hesychius*, without further Remark.

Agrania were Feasts of the *Argives*, says the same Author, in Honour of one of *Prætus's* Daughters; and, as the learned Dr. *Potter* observes, were the same with the *Agriania*: which

Agriania, according to the same *Hesychius*, were Feasts of the Dead at *Argos*; but at *Thebes* of publick Sports and Games.

Agraulia. *Agrauli* were a People of *Attica*, descended from *Erectheus*, and took their Name from *Aglaurus*, Daughter to *Cecrops*, and Priestess of *Minerva*, surnamed *Aglaurus*. They of *Cyprus*, says the learned Dr. *Potter*, honour'd also this *Minerva*.

Agriania were Feasts describ'd by *Plutarch* in his *Symposiacks*; where the Women, he says, pursued *Bacchus*, as if he had been fled; but that afterwards they leave off the Pursuit, saying, that he was fled to the *Muses*, and had conceal'd himself among them: A little after, the Supper being ended, they propose Riddles and Enigma's to one another: All which is a Mystery, and signifies, that Learning and the *Muses* are not unseasonable over a Bottle, and that if a Man happens to have drank too much, his Rage is hid by the *Muses*, and by them kindly restrain'd and kept within Bounds.

Agrotera, an annual Sacrifice of five hundred Goats offer'd at *Athens* to *Diana*, surnam'd *Agrotera*, either from *Agræ*, a Town in *Attica*, or because of her frequenting the Fields (*agri*) as a Huntress. The Cause of its Institution was this: The *Athenians* finding themselves attack'd by the *Persians*, says *Xenophon*, who were

were come with a mighty Army to subdue them, made a Vow to *Diana* to sacrifice as many She-goats to her as they should kill of the Enemy: But so great was the Slaughter of the *Persians*, that it was not possible to find so many She-goats as they had kill'd *Persians*: They therefore made a Decree, that five hundred should be sacrific'd yearly, which *Xenophon* says they continued to observe in his Time.

Adonia were Feasts of Mourning in *Greece*, and were celebrated at *Athens* in this manner: The Women expos'd Statues and Sepulchres all about the City, and then broke out into terrible Cries and Lamentations, the whole City being in mourning for the Death of *Adonis*, the Minion of *Venus*, who was kill'd by a Boar. At *Argos*, *Pausanias* says, the Women shut themselves up in a Conclave adjoining to *Jupiter's* Temple, and there perform'd their Mourning. At *Byblos* in *Phoenicia*, where the People really believe, says *Lucian*, the Story of *Adonis's* being kill'd by a Boar, they make Lamentations every where, and beat themselves, the whole Country observing this Feast, it being establish'd by a Law. After they had finish'd the Mourning, they then celerated the Funeral of *Adonis*, as deceased; but the next Day they declar'd him to be alive, and mounted in the Air. In the same County of *Byblos* there was a River call'd *Adonis*, which, descending from *Libanus*, emptied it self into the Sea: This River, once a Year, chang'd its Colour, and appear'd of a bloody Complexion, as did also the Sea all along the Coast, where the River disgorg'd it self; which serv'd for a Signal to them to celebrate the *Adonia*. They were also celebrated at *Antioch*, where the City, on that Day, rung with Howlings and Lamentations, says *Amianus Marcellinus*, who adds, that the Death of *Adonis*, in the very Flower of his Age, signifies the cutting down the Harvests with a Sickle, as soon as they are grown ripe. In some certain Places, at this Feast, they carried earthen Pots full of Earth, in which were Pot-herbs, and especially Lettice, because of a Tradition they had, that *Venus* interr'd the Body of *Adonis* in a Bed of Lettice.

Æmacuriæ were Feasts celebrated at *Peloponesus*, where it was the Custom for Boys to whip themselves at the Sepulchre of *Pelops*, until the Blood run about upon the Sepulchre.

Aiantia were Feasts celebrated at *Salamina* in Honour of *Ajax Telamon*, who had there a Temple, and a Statue of Ebony.

Æoria were Feasts kept at *Athens* in Honour of *Erigona*, or *Aletes*, the Daughter of *Icarus*, who, upon hearing of her Father's Death, hang'd her self: She pray'd to the Gods, as she dy'd, that if the *Athenians* did not revenge the Death of her Father *Icarus*, their Daughters might perish the same way. Her Prayers were accordingly heard, and many Daughters of the *Athenians* did hang themselves as she did. To remedy this Evil, they consulted the Oracle of *Apollo*, whose Answer was, That they should institute this Feast to appease the *Manes* of *Erigona*. Others give different Reasons for its Institution.

Alæa were a sort of Solemnity, which the *Arcadians* celebrated with publick Plays: They were call'd *Alæa* from *Minerva* fixnam'd *Alæa*. The same People celebrated also the *Alotia*, so call'd, for their having taken many of the *Lacedæmonians* Prisoners in a Battle they had with them.

Alia or *Halia* were Feasts of the Sun, which, in the *Dorick* Dialect, is called *Alios*.

Alcathea were Feasts celebrated in Honour of *Alcatheus*, the Son of *Pelops*, who kill'd the *Citheronian* Lion. Mention is made hereof in *Pausanias*, and in the Scholiast upon *Pindar*.

Aloa, or rather *Haloa*, were Feasts of the *Area* or Barn-floor, and so call'd, because the Peasants of *Attica*, who celebrated them in Honour of *Ceres* and *Bacchus*,

chus, brought the first Fruits of their *Area* or Harvests. There are others that give other Etymologies of this Word; but this to me seems most natural.

Ambrosia were Feasts of *Bacchus*, kept in several Cities of *Greece* in the time of Vintage.

Amphiaria were Feasts of *Amphiaraius*.

Anacalypteria were Feasts celebrated after Nuptials, when the Bride first made her Appearance in publick. The Presents made to the Bride on that Day were also so call'd: The Word *Anacalypteria* seems deriv'd from ἀνακαλύπτειν, which signifies to shew or reveal.

Anacea were Feasts in Honour of *Castor* and *Pollux*, who were call'd *Anaces*, which signifies Kings or Princes.

Anacleteria were Feasts of Kings and Princes, who, when they came of Age to govern, were call'd upon for that purpose; so that the Word seems to come ἀπὸ τοῦ ἀνακαλεῖν, which signifies to call.

Anagogia were Feasts kept in Honour of *Venus* at *Eryx* in *Sicily*; but of these we enlarg'd where we spoke of the Temple of *Venus Erycina*.

Androgeonia were Sports in Honour of *Androgeos*, instituted by his Father *Minos* at *Athens*.

Anthesphoria were Feasts observ'd in Honour of *Proserpine*. They were call'd by this Name, because of *Pluto's* Rape of *Proserpine* when she was gathering Flowers; which is what is signify'd by the Word *Anthesphoria*. They also celebrated the Feast of her Nuptials with *Pluto*, which they call'd *Theogamia*, or the Marriage of the Gods.

Anthisteria were Feasts celebrated at *Athens* in the Month *Anthisterion*, which is our *November*: On this Day the Masters waited upon their Servants at Table, as they did at *Rome* at the *Saturnalia*; after which they turn'd them out of Doors: And as *Caria* supply'd *Athens* with a great Part of their Slaves, thence came this proverbial Saying: *Out Cares, the Anthisteria are ended*. This Feast was celebrated three Days together, the first of which was call'd *Pithoegia*; the second, *Choës*; and the third, *Chytri*; of all which we shall speak in their place.

Antinoia were instituted by *Hadrian* in Honour of his Favourite *Antinous*.

Apobornia, among the *Greeks*, were Feasts, at which they did not sacrifice upon Altars, but upon the plain Ground and Pavement; as is signify'd by the Name.

Apaturia were great Solemnities amongst the *Athenians*, the Origin of which was this. The *Beotians* made War upon the *Athenians*, to determine whose Right the Countries of *Celene*, *Melene* and *Oenoe* were. *Xanthus*, Captain of the *Beotians*, challeng'd *Thymetes* King of the *Athenians* to single Combat: This the King declin'd; for which Reason, *Melanthus*, who accepted it, was made King in his place, and marched on before his Troops: As he advanc'd towards *Xanthus*, he made use of this Stratagem, which succeeded to his Wish: Is this like a Man of Honour, says he, to bring a Second along with you, when, by Agreement, we were to fight alone? *Xanthus*, upon this, turn'd him about to see if any one follow'd him, and in the mean time *Melanthus* thrust him through, so that he fell to the Ground. Hence comes the Word *Apaturia*, *apate* in *Greek* signifying Deceit or Fraud. These *Apaturia* were celebrated for three Days: The first Day, on which they assembled to sup together, was call'd *Dorpia*, which signifies *Supper*: The second, upon which they sacrific'd, was call'd *Anarrhysis*, which, in the old Language of the *Greeks*, signifies a Sacrifice, as has been before observ'd: The third Day they call'd *Cureotis*, a Word deriv'd from νέος, young; because on that Day the Youth were admitted into their Tribes, and enroll'd in the Catalogue.

Apollonia

Apollonia were Feasts sacred to *Apollo*, instituted upon this Occasion: *Apollo* having overcome *Python*, went with *Diana* his Sister to *Ægialea*; but being driven thence, he remov'd to the Isle of *Crete*: The *Ægiali* were afterwards visited with the Plague, upon which they consulted the Soothsayers, who order'd them to send seven young Men, and as many Virgins, to *Apollo* and *Diana*, to appease those Deities, and bring them back into their Country. This pleas'd the two Divinities, and they return'd with the Legates to the Fortrefs of *Ægialea*. In Memory of this they dedicated a Temple to *Pitbo*, the Goddess of Eloquence; after which a Custom arose, of chusing every Year seven young Men, and as many Virgins, to go as it were to seek *Apollo* and *Diana*.

Aphrodisia were Feasts celebrated in Honour of *Venus*, and establish'd in many Places, but especially in *Cyprus*, where they who would be initiated gave a Piece of Money to *Venus*, as to a Whore, and receiv'd in lieu thereof some Salt, and a *Phallus*. At *Corinth* the Whores only celebrated this Feast.

Aratea were Feasts establish'd in Honour of *Aratus*, as *Plutarch* tells us in the Life of *Aratus*.

Ariadnea were celebrated in the Isle of *Naxos* in Honour of two *Ariadnes*, one of whom was call'd *Leta*, and therefore it was that her Feast was solemniz'd with Instruments of Musick, and other signs of Joy: The other was she that *Theseus* left with Child upon the Coast of this Island, who for that reason was call'd *Mœrens*, and her Feast celebrated with Mourning: At this Feast it was the Custom for a young Man to counterfeit the Agonies of a Woman in Labour. *Theseus* was thought to have instituted this Feast by way of Expiation or Atonement for his Ingratitude to his Mistress.

Arrephoria were Feasts kept at *Athens* in Honour of *Minerva*, and *Ersa* Daughter of *Cecrops*: The Etymology of this Word is far fetch'd, as well as many other.

Artemisia were celebrated in many Places of *Asia* and *Greece* in Honour of *Diana*; but especially at *Delphos*, where they sacrific'd to this Goddess a Fish call'd a Mullet.

Asclepia were Feasts of *Æsculapius*, and celebrated through all *Greece*, especially at *Epidaurus*, where they were call'd *Megalasclepia*.

Ascolia were Feasts kept at *Athens*, and celebrated with Dances and Gambols among *Borachio*'s full of Wine and Oyl, and thence had the Name of *Ascolia*, *αρκτος* signifying a *Borachio*, or Leathern Bottle.

Bendidia were celebrated at *Athens* in Honour of *Diana*, whom the *Thracians* call'd *Bendis*.

Boëdromia were also *Athenian* Feasts, and celebrated with Running and Shouting, from which Custom they had this Name, *βοη* signifying shouting, and *δρομος* running. It was instituted, says *Plutarch*, when the *Amazons* invaded the City, and kept in the Month of *August*, from whence it was this Month had the Name of *Boëdromion*.

Boreasmi were Feasts celebrated in Honour of *Boreas*, the North Wind, which at *Athens* had an Altar dedicated to it, and when it blew a Storm had Sacrifices offer'd to it, as has been observ'd from *Xenophon*.

Brasidea were celebrated in Honour of *Brasidas*, one of the bravest and most heroic Captains of the *Lacedæmonians*.

Buphonia were Feasts celebrated at *Athens*, and were so call'd, from the Custom of sacrificing an Ox or Bull in Honour of *Jupiter Polianus*. In Process of time this Victim was chang'd for a sort of Cake call'd *Popanon*.

Cabiria were observ'd at *Samothracia*, and other Places of *Greece*, in Honour of the *Cabiri*, of whom we have amply treated in the first Volume.

Calaoidia were Feasts, according to *Hesychius*, kept in *Laconia* in Honour of *Diana*.

Callistia were observ'd in the Isle of *Lesbos*, where the Women assembled in the Temple of *Juno*, and the fairest carried away the Prize.

Callynteria were Feasts of the *Athenians*.

Carnea were Feasts of the *Greeks*, and especially of the *Lacedaemonians*, as *Thucydides* and *Herodotus* observe, and celebrated in Honour of *Apollo*, as the Commentator on *Thucydides* says: The Etymology of this Word is so contested, and the Opinions of the Ancients about it so various, that not one of them seems better authoriz'd than another: This Feast was solemniz'd nine Days together.

Carya were Feasts kept in Honour of *Diana*, firnam'd *Caryas*, and celebrated with Choirs of Virgins.

Ceramicia were celebrated at *Athens* in the *Ceramicus*.

Chalcia comes from the Word *χαλῦς*, Brass or Copper, and were celebrated at *Athens*, in Memory of the Invention of working this Metal.

Chalcioecia were Feasts kept at *Sparta*, at which the young Men came arm'd to sacrifice to *Minerva Chalcioeca*, so call'd, because not only her Statue, but her Temple were of Brass.

Chaonia were Feasts in *Chaonia*, a Region of *Epirus*.

Charila were Feasts observ'd in Honour of the Girl *Charila*, who hang'd herself, because of the ill Treatment she met with from the King of *Delphi*. The King presided at the Ceremony, which being ended, the *Thyades* went to inter the Statue of *Charila* in the same place where the Body was buried.

Carisia were Feasts celebrated with Dancings in Honour of the *Graces*.

Charmosyne was a Feast of Joy with the *Athenians*.

Chiroponia were Feasts observ'd by the *Rhodians*, at which Boys went a begging and singing. This way of singing they call'd *χελιδονίζειν*, that is, to sing like Swallows.

Chitonia were Feasts in Honour of *Diana Chitonia*, so call'd from *Chitone* a Village in *Attica*.

Chloia were Feasts celebrated at *Athens*, at which a Ram was sacrific'd to *Ceres*. *Pausanias* says the Denomination of this Feast has something mysterious in it; but the learned Dr. *Potter* says, and that very probably, that the Etymology may be taken from *Chloe*, Grass, which agrees well enough with the Goddess of Harvests.

Chthonia were Feasts observ'd by the *Hermionians* in Honour also of *Ceres*, at which several Cows were sacrific'd. A Miracle is reported to have been done there, viz. that when the first Cow was knock'd down, all the rest on the same side fell of themselves.

Cissotomia were Feasts kept in Honour of *Hebe* the Goddess of Youth, and so call'd, probably from the Custom of cutting Ivy-leaves at them.

Choës or *Chous* was the second Day of the Feast *Anthesterion*, of which above, whereat the Custom was for every one to drink in his own Vase call'd *Choïs*; the reason of which Custom is given by *Athenæus*.

Chytia was the third Day of the same Feast, on which all kinds of Pulse were boil'd in Pots in Honour of *Bacchus* and *Mercury*, not to be eaten, but offer'd to these Deities for the Dead. *Deucalion* was thought the first that instituted this Feast, as also that celebrated it.

Cladenteria were Feasts observ'd at the pruning the Vines, as the Name seems to import. *Hesychius* takes notice of them.

Connidia

Connidia were observ'd the Day before the Feast of *Theseus*, at which a Ram was sacrific'd to *Connidas*, *Theseus's* Tutor.

Corea were Feasts to *Proserpine*, call'd in *Greek* Κόρη.

Corybantica were Feasts celebrated at *Cnossus* in Honour of the *Corybantes*: Concerning these, see the first Volume.

Cotyttia were Feasts of *Cotys*, or *Cotytto*, the Goddess of *Wantonnefs*, and celebrated at *Athens*, and in many other Places of *Greece*.

Cronia were Feasts of *Saturn*, celebrated at *Athens*; but more solemnly at *Rome* under the Name of *Saturnalia*.

Cybernesia were Feasts instituted by *Theseus* in Honour of *Nausithea* and *Phæax*, who piloted *Theseus* in his Expedition to *Crete*.

Cynophontis was a Feast observ'd by the *Argives* in the Dog-days, at which they kill'd all the Dogs they met; from which Custom the Feast took its Name.

Daidis was a Feast observ'd by the *Athenians*, and celebrated three Days with Torches, call'd by the *Greeks* δαΐδες. The first Day was consecrated to the Labour of *Latona*, when *Apollo* was born: The second, to the Birth-day of *Glycon* and the Gods: The third, to the Nuptials of *Podalirius* and the Mother of *Alexander*.

Dædala: There were two Feasts of this Name in *Bœotia*; the lesser, which were celebrated annually at *Platea*; and the greater, which were observ'd every sixty Years, by all the People of *Bœotia*. The Solemnity of these Feasts is describ'd at large in *Pausanias*, (*Bœot. p. 546.*) and in *Eusebius*, (*Prep. Evang. B. 3.*)

Daulis was a Feast of the *Argives*, at which was celebrated the Combat of *Prætus* with *Acrisius*.

Daphnephoria were Feasts celebrated only once in nine Years. It was a Custom at this Festival to put upon an Olive-branch a Globe of Brass, from which hung several other lesser Globes: Under this Globe was another that was less, with Crowns of Laurel and Flowers. The great Globe signify'd the Sun, or *Apollo*: The other perpendicularly under, the Moon; and the rest, the Stars: The Crowns signify'd the Days of the Year. All this was carried in great Pomp: The Youth that did the Office of Priest was call'd *Daphnephorus*.

Delphinia were Feasts celebrated at *Ægina* in Honour of the *Delphick Apollo*.

Delia were Feasts instituted by *Theseus* in Honour of *Venus*, after his Return from *Crete*. The Statue of this Goddess, which *Ariadne* made him a Present of, he plac'd in a Temple.

Demetria were celebrated in Honour of *Ceres*, and were different, it seems, from the *Eleusinia*; of which below.

Diamastigosis, or Scourging, was a great Solemnity with the *Lacedæmonians*. On that Day, says *Tertullian*, the noble Youth presented themselves before the Altar, where they were whipt cruelly, their Parents being present, and exhorting them to Constancy, Patience and Perseverance. The Priest carried a light Statue of *Diana* in his Hand, which grew exceeding heavy, if the Boys were spared. Such of the Youth as died of their whipping, were crown'd before their Burial, as a Mark of Victory. This barbarous Usage was afterwards chang'd, and a Law made to leave off whipping them as soon as the Blood appear'd.

Diasia were celebrated at *Athens* in Honour of *Jupiter Milichius* or *Propitius*. The Word *Diasia* is deriv'd ἀπὸ τῆς διῶς καὶ τῆς ἀστυς, from *Jupiter* and *mala Fortuna*; tho' others find out another Etymology; but equally trifling.

Diopo-

Diopolia were ancient Solemnities at *Athens* observ'd in Honour of *Jupiter Poliamus*, or Guardian of the City; but were not in use in the Time of *Aristophanes*: which is the reason of his using the Word *Diipoliodes*, to signify an obsolete thing.

Dictynnia were instituted in Honour of *Diana Dictynna*.

Dioclia were observ'd in Honour of the Hero *Diocles*.

Dionysia or *Dionysiaca* were Feasts in Honour of *Bacchus*, and in great vogue through all *Greece*, especially at *Athens*. We have already taken notice of the chief Ministers at this Solemnity, where we treated of Priests and their Office. At these Festivals Men were disguis'd under various Appearances, as of *Silenus*, the Satyrs, and *Pan*. The *Phallus* was also carried upon a long Pole. The *Dionysiaca* were many in number, viz. the greater, the less, the old, the new, the *Nyctelia*, and many others.

Dryopia were celebrated in Honour of *Dryops*, Son of *Apollo*.

Eiseteria were solemniz'd with Sacrifices to *Jupiter* and *Minerva*, for the Safety of the Republick.

Ecdusia were celebrated at *Phestus*, a City of *Crete*, in Honour of *Latona*.

Elaphebolia were Feasts observ'd at *Athens*, at which Stags were sacrific'd to *Diana*, who was her self call'd *Elaphebolia*; that Word importing one that kills Stags in hunting. This Feast was celebrated in *February*, and the Month therefore call'd *Elaphebolion*.

Eleutheria were celebrated in *Greece* in Honour of *Jupiter*, call'd *Eleutherius*, or Deliverer, who had a Temple at *Athens*. On that Day were Sports and Wrestling.

Eleusinia were the most celebrated Feasts among the *Greeks*, and were observ'd in Honour of *Ceres*, in some Places once in four Years, in others but once in five. They were call'd *Eleusinia* from *Eleusis*, a City in *Attica*. As to their Institution Writers are not agreed; tho' some will have it that *Ceres* her self establish'd them. In these Solemnities the Mysteries were kept so secret, that it was Death to reveal them. All Ages and Sexes were here initiated, and it was accounted a Crime not to desire it; altho' it was a Condition that the Person to be initiated should be innocent and irreproachable. Notice has been taken above of the *Eleusinian* Priests of *Ceres*, and of the *Hierophantes* and others. The Solemnity lasted nine Days.

Elenophoria were Feasts so call'd, from their carrying Vases of Rushes and O-fier, which they call'd *Eleni*.

Emplocia were Feasts observ'd at *Athens*, where Women went with their Hair plaited, as the Word *Emplocia* imports.

Encænia: So were the Dedications of Temples call'd, as are also the Dedications of Christian Churches.

Ephestria were celebrated at *Thebes* in this manner: They dress'd the Sooth-sayer *Tiresias* in Womens Cloaths, and afterwards pull'd them off, and put him on a Man's Habit. And as *Ephestris* in *Greek* signifies a sort of Coat something like a Surtout, so they call'd the Feasts *Ephestria*.

Epidauria were Feasts observ'd at *Athens*. *Philostat. p. 174.*

Epithricadia were Feasts of *Apollo*, according to *Hesychius*.

Epiciclidia were observ'd at *Athens* in Honour of *Ceres*, according to the same Author.

Epicrene was a Feast of the Fountains at *Lacedæmon*.

Episcaphia were Feasts of the Boats at *Rhodes*.

Episcenia were Feasts of the Tents at *Sparta*.

Ergasia a Feast of *Hercules* at *Sparta*.

Erotidia were Feasts celebrated at *Thespia* in Honour of *Eros* or *Cupid*.

Eumenidia were the Feasts of the *Eumenides* or Furies.

Exiteria

Exiteria were Feasts at which they made Presents to the Gods, either before their Departure, or before some Expedition.

Galaxia, according to *Meursius*, were sacred to *Apollo*, and were so call'd, from a sort of Furmety made on that Day of Barley and Milk.

Galinthiadia were observ'd in Honour of *Galinthia*, *Prætus's* Daughter.

Gamelia were nuptial Feasts kept in the Month of *January* in Honour of *Juno* *Gamelia*: This Month was from hence call'd *Gamelion* at *Athens*.

Gereftia were Feasts of *Neptune* at *Gerefta*, a Town in *Eubœa*.

Geronthrea were Feasts in Honour of *Mars* at *Geronthræ*.

Hecalesia were Feasts in Honour of *Jupiter*, so call'd from *Hecalus*, a Town in *Attica*.

Hecatesia were celebrated at *Athens* in Honour of *Hecate*, who was in great Veneration there. At every new Moon the Rich made publick Entertainments in the *Triviale*, over which this Goddess was thought to preside.

Hecatombæa were observ'd by the *Argives* in Honour of *Juno*, as also by the *Æginenses*, and were so call'd, from the Custom of sacrificing a *Hecatombe* at them.

Hecatompbonia were celebrated by the *Messenians* as often as they kill'd a hundred of their Enemies.

Heraclea were Feasts observ'd in Honour of *Hercules*.

Herea were Feasts kept in Honour of *Juno* at *Argos*, *Samos*, *Ægina*, and many other Cities of *Greece*.

Hermæa were Feasts of *Mercury*, and celebrated in many Parts of *Europe*.

Hestiea were solemn Sacrifices in Honour of *Vesta*.

Hephestiea were Feasts of *Vulcan*, at which three Boys with lighted Torches ran with all their Might for a Prize, which he, that arriv'd at the Goal without putting out his Light, won: If all their Torches went out before they got to the End of their Race, the Prize was then adjudg'd to none of them.

Horea were the Feasts of the four Seasons observ'd in Honour of the *Horæ*, or Seasons. The Banquet was solemn, and made of the Fruits of the Earth.

Hyacinthia were Feasts of Mourning, kept at *Lacedæmon*, in Honour of *Hyacinthus*, a Youth belov'd of *Apollo*, in Memory of his Death.

Hybristica were Feasts celebrated at *Argos* in Honour of the Women, who took up Arms, and deliver'd the City besieg'd by the *Lacedæmonians*.

Hydrophoria were Feasts observ'd at *Athens* in Memory of those that perish'd in the Deluge.

Hysteria were Feasts at which Swine were sacrific'd to *Venus*.

Ithomea were Feasts in Honour of *Jupiter*, at which Musicians contended who should excel: They were so call'd from *Ithome*, the Name of the Place.

Inackia were probably the same as *Inoa*, because both of them were kept in Honour of *Leucothea*, who was the same with *Ino*.

Iolea were in Honour of *Iolaus* the Companion of *Hercules*.

Isea were in Honour of *Isis*.

Ischenia were annual Sports in Honour of *Ischenius*, *Mercury's* Grandson.

Lagenophoria were Feasts observ'd in the Time of the *Ptolomy's* at *Alexandria*, and are thus describ'd by *Eratosthenes* in *Athenæus*: 'When *Ptolomy*, says he, had prepar'd all the Victims that were us'd to be sacrific'd to *Bacchus*, *Arfinoe* enquir'd of him that carried the *Thalli*, what Feast it was they were celebrating; who answer'd, that it was call'd *Lagenophoria*, because they that celebrated it, eat upon Beds extended, and drank every one of the Bottle he had brought from home. When they were gone, *Arfinoe* said it must needs be a slovenly Feast, where none but the lowest of the People were the Guests.

Lampadum festum, or the Feast of Lamps, was observ'd thrice in a Year; the first of which was call'd *Athenæa*; the second, *Hephæsticæ* or *Vulcania*; and the third, *Promethea*. The *Athenians* dedicated the Lamp to *Vulcan*, and instituted perpetual Sports in Honour of this Deity, which were celebrated by Lamp-light; but of those Sports notice has been taken above. Sports were also instituted to *Minerva*, whose Greek Name was *Athena*, and others to *Prometheus* the Father and Inventor of Arts.

Lampteria were Feasts observ'd at *Pellena* in Honour of *Bacchus*; which, because of their being celebrated by Lamp-light, were call'd *Lampteria*.

Laphria were celebrated in Honour of *Diana Laphria*, the Origin of which Word is uncertain, as well as of many others.

Leonidæa were instituted in Honour of *Leonidas*, King of *Lacedæmon*, who, with his little Army, perish'd in defending the Pass of *Thermopylæ*.

Leontica, mentioned by *Porphyry*, are probably the same with the *Mithriaca*, which, in many Inscriptions, are call'd *Leontica*, as may be seen where we treated of Priests, and the Initiations of *Mithras*. These Feasts with their Ceremonies came from *Persia*, where they were celebrated with great Solemnity. On the Day they sacrifice to *Mithras*, says *Athenæus*, it is allow'd the King of *Persia* to be drunk; which is by no means permitted the whole Year after. The Historian *Duris* has something more: For among all the Feasts of the *Persians*, says he, there's none but that of *Mithras*, at which the King is suffer'd to dance, and be drunk; on which Day all the Nations of *Asia* are forbid to dance.

Lernæa, says *Pausanias*, were celebrated every Year in Honour of *Bacchus*. The Feast, says he, is observ'd in the Night, the Mysteries of which I'm oblig'd to keep secret. *Lerna*, says he, in another place, is near the Sea, and there they celebrate Mysteries in Honour of *Ceres*. He adds, that this Feast was instituted by *Philammon*, and that it was the Custom to bring Fire to it from the Temple of *Diana*.

Lenæa were Feasts of the Wine-press, observ'd in Honour of *Bacchus*, at which the Poets us'd to recite their Poems and Plays. The Month *Lenæon* took its Name from hence.

Lithobolia, or Lapidation, was a Feast instituted in Honour of the Virgins *Damia* and *Auxesia*, who were ston'd at *Træzena*, and afterwards rank'd amongst the Divinities: But of these we have spoke elsewhere.

Limnatidia was a Feast in Honour of *Diana*, surnam'd *Limnatis*, or else so call'd from some Place, or from the Word *λίμνη*, which signifies a Lake; she being the Patroness of Fishers.

Linia were instituted in Honour of *Linus* an ancient Poet, whose Funeral was celebrated annually, before they sacrific'd to the *Muses*.

Lyceæ were, in *Arcadia*, almost the same thing as the *Lupercalia* at *Rome*, where the Prize of the Combatants was a Suit of brazen Armour: 'Tis also said that a human Sacrifice was offer'd there. *Lycaon* is suppos'd to have been the Institutor. There was also another Feast of this Name in Honour of *Apollo*, surnam'd *Lyceus*, from the Word *λύκος*, a Wolf; he having driven the Wolves out of the Country of the *Argives*: Other Reasons are also brought for this Surname. We have already spoken of *Apollo Lycogenes*, and of the Reason of that Name.

Mæmacteria were celebrated at *Athens* in Honour of *Jupiter Mæmacta*. The Month in which they were observ'd was call'd *Mæmacteron*, a Word of which there are various Etymologies, all of equal Uncertainty.

Menalippia were Feasts kept at *Sicyon* in Honour of one *Menalippus*, Son of *Astacus*.

Menalaia were Feasts observ'd at *Therapna*, a City in *Laconia*, in Honour of *Menelaus*, who had a Temple there, and divine Honours paid him.

Metagitnia were celebrated in the Month *Metagitnion* in Honour of *Apollo Metagitnius*.

Minyæa were instituted by the *Orchomenii*, formerly call'd *Minyi*.

Munichia were celebrated at *Athens* the sixteenth Day of the Month *Munichion*, in Honour of *Diana Munichia*. Part of the *Piræan* Port had also the Name of *Munichia*.

Musæa were Feasts in Honour of the *Muses*.

Myfia were Feasts of *Ceres*, and celebrated for three Days: On the last Day the Women drove away the Men and Dogs, and remain'd with the Bitches in the Temple.

Neleidia were instituted by *Neleus* in Honour of *Diana*, and took their Name from their Institutor.

Necysia were Feasts of the Dead.

Nemesea were also Feasts of the Dead, of whom *Nemesis* was suppos'd to have the Care, and to preserve from Injury.

Neoptolemea were Feasts in Honour of *Neoptolemus*, *Achilles's* Son, and were celebrated at *Delphos* with great Pomp and Magnificence. *Neoptolemus* would have robb'd the Temple of *Delphos*, to revenge the Death of his Father, in which *Apollo* was an Accomplice; but he perish'd in the Attempt.

Nephalia were Sacrifices without Wine; as the Word denotes, which signifies Sobriety: They sacrific'd with Honey mixt with Water. The *Athenians* celebrated the *Nephalia* in Honour of *Mnemosyme*, *Aurora*, *Sol*, *Luna*, *Venus*, *Urania*, and the *Nymphs*.

Nestea, as the Word imports, was a Fast instituted at *Tarentum* upon this Occasion: When this City was besieged by the *Romans*, the People of *Rhegium*, that they might furnish it with Provisions, resolv'd to keep a Fast every tenth Day, and to send Meat on that Day to the *Tarentines*, who by this means were reliev'd and supported until the *Romans* rais'd the Siege. The *Tarentines*, to leave a Monument of the Extremity they were reduc'd to, and of the good Office done them by those of *Rhegium*, instituted this Fast, which they call'd *Nestea*, or Fast.

Numenæ or *Neomeniæ* were Feasts of the new Moons, and celebrated on those Days in various Places with Banqueting and Sports.

Oenisteria were Feasts of Wine celebrated at *Athens* by young Men at the time they commenc'd *Ephebi*. The Custom was to bring a Vessel of Wine and consecrate it to *Hercules*, which when they had done, they made Libations, and drank to the Assistants.

Olympia were Feasts of the *Olympick* Games, of which we shall speak hereafter.

Omophagia were Feasts of the *Greeks* that exceeded *Bacchanalian* Madness: For there, says *Arnobius*, they had Serpents twisted about them, and devour'd the Entrails of Goats raw, leaving their Mouths all besmear'd with Blood; as the Word it-self imports. We have seen elsewhere Men with Serpents wrapt round them, especially in the Feasts of *Mithras*.

Oncestia were celebrated in *Bœotia* in Honour of *Neptune Oncestus*, so call'd, from a City of *Bœotia* of that Name.

Oscophoria were celebrated at *Athens* by Boys carrying Vine-branches, with Clusters of Grapes hanging upon them: These Branches they call'd *Oschæ*, and carried them to the Temple of *Minerva Sciriades*. This Feast was instituted by *Theseus*. There was also at *Athens* a Region of the City call'd *Oscophorion*, where

where there was a Temple of *Minerva*. From hence it was that the Verses sung at this Solemnity were call'd *Oscophorick* Verses: Here the Youth also run Races.

Panathenæa were great Feasts kept at *Athens* in Honour of *Minerva*, and call'd *magna sacra*. *Erichtonius*, *Vulcan's* Son, was the first that instituted them; tho' others make *Orpheus* the Author of them. *Theseus* afterwards having call'd all the Tribes together, to make of them one City or Community, restor'd and improv'd these Feasts. Besides the great *Panathenæa*, which were celebrated every five Years, there were also lesser, which, according to some, were kept every Year, tho', according to others, but every three Years. In these there were three sorts of publick Games us'd. The first was a running Match with Torches on Foot, and afterwards on Horseback. The next was a wrestling Match, which was a sort of Tryal of their Strength; and the last an Exercise of Musick. The Poets also disputed the Prize in four Exercises; which Prize was a Vessel of Oyl, to be dispos'd of at the Pleasure of the Conqueror, provided he did not carry it home. Dancing also made part of the Solemnity. The Sacrifice was sumptuous, every Village being oblig'd to furnish an Ox; of the Remains of which a publick Banquet was made. The great *Panathenæa* were celebrated with more Pomp: There the *Peplum* of *Minerva* was carried in Procession: This was a white Vesture without Sleeves, embroider'd with Gold, representing the Victories and Exploits of *Minerva*, *Jupiter*, and the Heroes. At this Procession all sorts of People, young and old, and of both Sexes, assisted.

Pambœotia were Feasts celebrated throughout the whole Country of *Bœotia*, and from thence took its Name.

Pandia were Feasts taken notice of by some Writers, and thought to be so call'd from *Pandion*, who instituted them. There are others that derive both the Name and Thing from another Origin.

Panhellenia were observ'd throughout all *Greece*, as the Name imports; and the *Panionia* throughout *Ionia*. *Panionion*, says *Herodotus*, is a sacred Place of *Mycale*, situated towards the North, and dedicated by the whole Body of the *Ionians* to *Neptune Heliconius*. *Mycale* is a Promontory of *Ionia*, extending towards the West-side of *Samos*. 'Twas upon this Mountain that the *Ionians* met to offer the Sacrifice they call'd *Panionia*.

Pausania were Feasts in Honour of *Pausanias* King of *Sparta*, the Conqueror of *Mardonius* and the *Persians*.

Pelopia were Feasts of *Pelops* observ'd by the *Elii*. *Hercules* was the first that sacrific'd to *Pelops* in a Hole in the Ground, in which the Magistrates, until the Time of *Pausanias*, sacrific'd a black Ram. We have already observ'd, that black Victims were offer'd to the *Dii inferii* and *Manes*.

Peloria were Feasts among the *Theffalians*, not unlike the *Saturnalia* at *Rome*. They had this Name from *Pelorus*, that instituted them. Here the Masters waited at Table upon their Servants, and very courteously receiv'd all Strangers.

Phagesia, or *Phagesiposia*, were Feasts celebrated in Honour of *Bacchus*, and so call'd, because they eat and drank lustily at them.

Phammastria were Feasts mention'd by *Hesychius*.

Pherephattia were Feasts of *Proserpine*, firnam'd *Pherephatta*.

Phosphoria are taken notice of by *Plutarch*.

Plynteria were Feasts of *Minerva* observ'd on those Days they call'd unlucky. At this time *Solon* permitted them to swear by these three Names, viz. *Jupiter* the Propitious, *Jupiter* the Expiator, and *Jupiter* the Defender. *Xenophon* assures us, that the Temple of *Minerva* was shut during the *Plynteria*, and that all sort of Work was forbidden, how great soever the Necessity was.

Poliea

Poliea were Feasts observ'd by the *Thebans* in Honour of *Apollo* call'd *Polios*, that is, grey-hair'd; because, contrary to universal Custom, they represented *Apollo* with hoary Hair. They formerly sacrific'd a Bull to him; but it happening once that the Bull was wanting, they took an Ox from the Plow, and sacrific'd it, which afterwards grew into Custom.

Posidonia were Feasts in Honour of *Neptune*.

Proarofia were Sacrifices to *Ceres* before Seed-time.

Prologia were Feasts observ'd before they gather'd their Fruits, as the Name it self imports.

Promethea were celebrated in Honour of *Prometheus* at the Feast of Lamps, as has been said.

Protrygea were Feasts of *Neptune* and *Bacchus*, before the Time of new Wines.

Protesilaea were observ'd in Honour of *Protesilaus*, who was kill'd by *Hector*.

Pyanepsia were so call'd, from a certain kind of Beans call'd *Pyana*. They were Feasts of *Apollo*, and celebrated in *October*, for which Reason the Month was call'd *Pyanepsion*. At this Solemnity a Boy carried an Olive-branch full of Fruit, and Locks of Wool, which he laid down at the Gate of the Temple of *Apollo*.

Pythia are mentioned by *Xenophon*.

Pylea were celebrated at *Pylus* in Honour of *Ceres*.

Sabazia were nocturnal Feasts, celebrated in Honour of *Jupiter Sabazius*, or, as others say, of *Bacchus*, whose Surname also was *Sabazius*. We also find *Mithras* in some Inscriptions with this Surname, *Namæ Sabazio*.

Saronia were Feasts of *Diana Saronia*, so call'd, from *Saron* King of *Troezene*, who built her a Temple.

Scieria were celebrated in *Arcadia* in Honour of *Bacchus*, whose Statue was carried under a Canopy. In this Solemnity the Women were whipt, in Obedience to the Oracle of *Delphos*.

Sciri were Feasts celebrated at *Athens*, at which they made Tents and Pavilions, and adorn'd them, which were call'd *Sciri*. From hence the Month, which answers to our *May*, was call'd *Scirophorion*. This Feast was not much unlike the Feast of Tabernacles among the *Jews*.

Sisactinia, or *depositio muneris*, was a Feast in Memory of a Law made by *Solon*, which forbid compelling the Poor by force to pay their Debts.

Sportia and *Stenia* were Feasts, whose Names are barely mention'd by *Hesychius*.

Stophia were celebrated at *Eretria* in Honour of *Diana*.

Stymphalia were Feasts kept at *Stymphalus* in Honour also of *Diana*.

Syrmaea were Games at *Sparta*, which took their Name from the Prize of those Games, which was the *Syrmaea* or a Ragoos made of Fat and Honey.

Soteria were Thanksgivings for Deliverance from Danger. Many of the Gods are call'd *Σωτήρ* and *Σωτριάς*, *Servator* and *Servatrix*.

Tauria were Feasts celebrated in Honour of *Neptune*.

Tauropolia were Feasts observ'd in Honour of *Diana*, surnam'd *Tauropolos*, which some think to be *Taurica*.

Taurocholia were Feasts celebrated at *Cyzicus*.

Thalysia were the Sacrifices of Husbandmen for the Success of their Harvests, and were made in Honour of *Ceres* and *Bacchus*: Some also add *Neptune* and all the Gods, as *Eustathius*.

Thargelia were Feasts kept at *Athens* in Honour of *Apollo*, and *Diana* his Sister. The Name comes from certain Pots or Kettles call'd anciently *Thargelia*,

in which the first Fruits were boil'd in the Month of *April*, and for which Reason the Month was also call'd *Thargelion*. In this Month the *Athenians* sacrific'd two Men, which they had kept for some time before to fatten: Of these Victims, one was offer'd for the Men, and the other for the Women. Others say it was a Man and a Woman that were sacrific'd, which indeed seems more congruous.

Theogamia, were Feasts in Honour of *Proserpine*, and of her Marriage with *Pluto*.

Theœnia were, among the *Athenians*, Feasts of *Bacchus*, who had also the Name of *Theœnus*, the God of Wine, or to speak more properly, the God *Wine*.

Theopkonia were the Feasts of *Apollo's* Appearance at *Delphos*, that is, when he first shewed himself to the Eyes of those People.

Theoxenia were Feasts of one solemn Day, at which they sacrific'd to all the Gods together. It was instituted by the *Dioscuri*, *Castor* and *Pollux*. Sports were here celebrated, the Prize of which was a Vesture call'd *Calœna*.

Therapnatidia and *Therteria* were Feasts, of which we know no more than the Name.

Thesmophoria were Feasts in Honour of *Ceres Thesmophorus*, that is, the Giver of Laws: They were celebrated in many Parts of *Greece*, but chiefly at *Athens*: The principal Matrons of the City made the Feast, and were cloath'd in white Robes; all the Women of low Rank not being allow'd to assist. The Feast lasted three or four Days, during which time these Women were oblig'd to Continence.

Thesœa were Feasts observ'd in Honour of *Theseus*, upon the eighth Day of every Month. As to their Origin, 'tis in vain disputed, nothing more being known to us, than that they were celebrated with Sports and publick Feasting.

Thyœa were Feasts in Honour of *Bacchus*, some of whose Priestesses were call'd *Thyades*.

Thylla were Feasts of *Venus*, as *Hesychius* says.

Thynnea were Feasts, at which Fishermen sacrific'd to *Neptune*, *Thynni*.

Tithenidia were Feasts observ'd by the *Lacedæmonians*, at which Nurses carried their Male Children to the Temple of *Diana Corythallia*: During the time they were sacrificing the Pigs, part of those Women danc'd.

Titania, according to *Moschopulus*, were Feasts of the *Titans*.

Tlepolemia were Sports and Exercises observ'd in the Isle of *Rhodes*, in Honour of *Tlepolemus*.

Tonea, according to *Athenæus*, were celebrated at *Samos*, the Ceremony of which was this: The Statue of *Juno* was carried veil'd by the *Tyrrhenians*, and left upon the Shore, as has been before observ'd. It was also bound with Cords well stretcht, from whence the Feast was call'd *Tonea*.

Toxaridia, if *Lucian* may be believ'd, were Feasts of *Toxaris* a *Scythian*.

Triclaria were celebrated in Honour of *Diana Triclaria* by the *Ionians* of *Aroe*, *Anthea*, and *Mesatis*. At this Feast they sacrific'd of old a Boy and a Girl, to expiate the Sacrilege committed in the same Temple by *Menalippus* and the Priestess *Cometho*.

Trieterica were Feasts of *Bacchus*, observ'd every three Years, as the *Triennalia* among the *Romans* were.

Tryctia were consecrated to *Enyalius* or *Mars*, to whom they sacrific'd three Animals, viz. the Boar, the Ram, and the Bull, according to some; which, if true, it was the same with the *Suovetaurilia* of the *Romans*.

Triopia were Tryals of Skill in Honour of *Apollo Triopius*, the Prize of which was brazen Tripods to the Conqueror, who consecrated them to *Apollo*, and did not carry them home.

Tritopatoria were Solemnities, at which they supplicated the Gods for the Safety of Infants; from which Custom it was, that the Gods who preside over Generation, are call'd *Tritopatores*.

Trophonia were Feasts and solemn Sports in Honour of *Trophonius*.

Tyrbe was a Feast of *Bacchus*, celebrated by the *Achæi*.

C H A P. II.

The Feasts of the Romans in Alphabetical Order.

WE come now to the Feasts and Solemnities of the *Romans*, which we shall dispose in Alphabetical Order, as we have done those of the *Greeks*.

Agonalia, call'd anciently *Agonia*, were instituted by *Numa Pompilius*, and celebrated three times a Year: The first time was on the fifth of the Ides of *January*, which is the eleventh Day of that Month; the second, on the twelfth of the Kalends of *June*, which is our twenty first of *May*; and the third, on the third of the Ides of *December*, which is the thirteenth of the same Month. We shall have occasion to speak again of the *Agonalia*, when we come to the *ludi Circenses*.

Angeronalia carried the Name of *Angerona*, the Goddess of Silence, who was esteem'd at *Rome* as a tutelar Goddess. 'Twas in Honour of her that this Feast was celebrated on the twelfth of the Kalends of *January*, which answers to our twenty-first of *December*. We have given three Figures of *Angerona* in the first Volume.

Apollinares ludi, were Sports celebrated at *Rome* in Honour of *Apollo*, on the 16th of *July*. But of these we shall speak more largely, when we come to the *Ludi*.

Armilustrum was a Feast of the *Romans*, at which they went arm'd, and sacrific'd with the Sound of the Trumpet. The *Salii*, of whom we spoke above in the Chapter of Priests, danc'd in the Procession, with Helmets on their Heads, and Targets on their Arms call'd *Ancylia*: Thus some think, while others distinguish this Feast from that of the *Salii*, which was observ'd on the 2d of *March*, and not on the 19th of *October*, the Day of the *Armilustrum*. Besides, the Musick at the Feast of the *Salii*, was the Flute, and not the Trumpet, as 'twas here.

Bacchanalia, or Feasts of *Bacchus*, were observ'd every Month: At first indeed they were only celebrated three times a Year: But that Custom was chang'd in the manner *Livy* relates it: Take the Declaration made by *Hispala Fecenia*, the freed Woman, to the Consul *Posthumus*: 'The Mysteries of the *Bacchanalia*, says she, were of old celebrated by Women only, no Man being admitted to them: Three Days in the Year were appointed for their Initiation, the Ceremony of which was perform'd in the Day-time. The Matrons chose Priestesses from among themselves: But *Paculla Minia Campana* chang'd all, as if she'd had an Order from the Gods to do so: For she first initiated Men, viz. her two Sons *Minius* and *Herennius*, surnam'd *Cerinnus*: She caus'd the Mysteries to be
'cele-

celebrated in the Night, which before were perform'd by Day, and instead of three Days in the Year for Initiations, she appointed five every Month. Men being thus admitted amongst the Women, and the Ceremonies celebrated by Night, it has come to pass, that all sorts of Wickedness and Vice are there committed: Nay the Corruption is beyond Expression; for if any one of the Company is found to start at these things, and shew any Reluctance to join in their Impieties, he is immediately laid hold on, and led as a Victim to be sacrific'd; and this they think very lawful. The Men imitating a prophetick Madness and Fury, and making certain Gesticulations of the Body, foretel things to come; while the Matrons on the other hand habited like *Bacchanals*, run with their Hair dishevell'd, and with Torches in their Hands to the *Tiber*: There they plunge in their Torches, which because they are made with Lime and Sulphur, are not extinguished. They cry out, that the Gods take away the Men from them; meaning those whom they bound to certain Machines, by the Help of which they are carried away into some deep Den or Cavern, because they were more modest than the rest, and refus'd to join with them in their Bestialities. The Multitude is now grown so great, that they seem to be another People: Both Men and Women of Quality are found amongst them. Two Years since an Order was made, that no Body should be admitted that was past the Age of twenty: An Age easy to be impos'd upon, and the fittest for such Liberties.' The Senate, to remedy these Disorders, made a Decree, that the *Bacchanalia* should be no more celebrated either in *Rome* or *Italy*; but that if any one, notwithstanding, should think this Feast and its Mysteries so necessary, that he could not omit them without Impiety, such a one might go and declare it to the *Prætor*, who should report it to the Senate. If the Senate, compos'd of a hundred Members at least, should afterwards permit it, the Suppliant might then go and celebrate it, provided there were not more than five Assistants at the Sacrifice, no Money in common, no Master of the holy Things, nor no Priest.

Caprotina were Feasts observ'd the ninth of *July*, at which Women sacrific'd to *Juno*, surnam'd *Caprotina*. These Sacrifices were perform'd under a *Caprificus*, or wild Fig-tree, and the Milk which came from the Boughs and Leaves of this Tree when they were broken, was also offer'd. This was the Feast of Maid Servants, and was also call'd *Caprificia*; tho' *Pliny* says this Day was sacred to *Vulcan*. The Maidens, says *Plutarch*, run and play'd together, and beat one another with Whips and Stones.

Carmentalia were celebrated at *Rome* every Year by Mothers of Families, on the 18th of the Kalends of *February*, which is our 15th of *January*: It was not permitted to bring to this Feast any thing made of Hides or Skins, or that had died a natural Death.

Cerealia were Feasts and Sports in Honour of *Ceres*. The *Roman* Matrons celebrated this Feast in white Garments, and express'd the Mourning of *Ceres* for the Rape of her Daughter *Proserpine*, marching with Flambeaux, to signify the Journeys she made in Search of her. The *Romans* also assisted at it habited in white *Toga's*; and thought the Feast agreeable to the Gods, if it was celebrated by Persons that were not in mourning, and that had never assisted at a Funeral. The Anniversary was therefore omitted, when News was brought to *Rome* of the Battle at *Cannæ*, the Feast falling at the time that all the City was in mourning. None were permitted to eat before Night, and they were oblig'd to pass the whole Night in Continence. All that were impure were excluded the Temple by the Voice of a Herald. On this Day were the *ludi Circenses* celebrated; of which Games we shall speak hereafter.

Charistia were Feasts at which Relations and Kinsfolks met together, and made Presents to each other in token of Friendship. They were celebrated on the 11th of the Kalends of *March*.

Compitalia were Feasts solemniz'd in Cross-ways or Streets, and said to have been instituted by *Tarquin* the first, who order'd little wooden Chappels to be built for the *Genii Compitorum*, to sacrifice to them, and further commanded that the Feast should be celebrated by Servants only. The *Compitalia* were kept a few Days after the *Saturnalia*. The Days however for observing them were not fix'd; but appointed always by the Prætor. *January* indeed was the stated Month for them.

Consualia were sacred to the God *Consus*, who had a subterranean Altar in the *Circus*, where Sacrifices were offer'd, and Libations pour'd in the Fire. On that Day Horses and Mules were exempted from Work. There were also Sports of this Name, which shall be mention'd in their place.

Equiria were so call'd, from the Horse-Races that were in the *Campus Martius* on that Day. They were instituted by *Romulus*, and celebrated the 26th of *February*: But we shall have occasion to speak of these again among the Horse-Races.

Faunalia were celebrated in Honour of the God *Faunus*, in Woods and Meadows, on the Nones of *December*, at which they sacrific'd Goats, and made Libations of Wine.

Feralia were Feasts in Honour of the *Manes*, at which they carried Meat to the Sepulcres for a Repast. *Ovid* says it was *Æneas* that instituted this Feast.

Fontinalia were so call'd, from the Custom of putting Crowns into the Fountains on that Day, with which they afterwards crown'd their Children. This Feast was celebrated the 13th of *October*.

Fordicalia, or *Fordicidia*, were so call'd from *Forda*, which Word signifies a pregnant Cow, because on that Day they sacrific'd Cows with Calf. This Feast was observ'd the 17th of the Kalends of *May*, which is our 15th of *April*.

Fornacalia were Feasts, at which it was the Custom to put Meal or Flower in the Oven (*Fornax*); this *Fornax* being one of the *Roman* Deities. The baking of Flower on this Day was a religious Ceremony. This Feast was instituted by *Numa*, and celebrated the 12th of the Kalends of *March*.

Furinalia were Feasts of the Goddess *Furina*, and celebrated the 6th of the Kalends of *September*.

Hilaria were Feasts sacred to *Cybele* the Mother of the Gods: They were celebrated in the Beginning of Spring, the 8th of the Kalends of *April*. It was a Feast of Joy, as the Name imports, and every one carried thither what he had that was most valuable, and most agreeable, and walk'd in Procession with them before the Goddess. Every one was allow'd to dress as he pleas'd, and private Persons might, if they thought fit, put on the Habit of a Magistrate.

Laurentalia, or *Larentalia*, were celebrated the 10th of the Kalends of *January* in Honour of *Acca Larentia*, Wife of the Shepherd *Faustulus*, and Nurse to *Romulus* and *Remus*. The Pontifs sacrific'd to her upon an Altar in the *Velabrum* near the *Tiber*.

Latiar, or *Feriæ Latinae*, were celebrated at *Alba*; the *Latin* Cities, to the number of forty seven, with the *Roman* Magistrates, assisting at the Solemnity: It lasted four Days, and on those Days they sacrific'd to *Jupiter Latialis*. The People that made a part at this Feast, brought thither some, Lambs, some, Cheese, and some, Milk, or other Liquor proper for Libations. The common Victim was a Bull, a Portion of which was given to each of the People. This Feast at

first continued only two Days, but afterwards they added a third, and after that a fourth.

Lemuria, or *Lemuralia*, were instituted to appease the *Demons* or *Manes*, whom they call'd *Lemures*: These were the Spirits and Ghosts of the Dead, especially of *Remus* slain by *Romulus*; and from hence it is that some think the Word *Lemuria* comes for *Remuria*. These *Lemures* were evil Genii or Hobgoblins that infested Houses by Night, and terrified People: To get rid of these Guests, they threw Beans at them, and then they immediately vanish'd.

Liberalia were Feasts in Honour of *Bacchus*, who was call'd *Liber Pater*. They had also several other Names, as *Bacchanalia*, *Dionysia*, and *Orgia*. The *Liberalia* however differ'd from the *Bacchanalia*, tho' they were sacred to the same Divinity: For the first were celebrated on the 16th of the Kalends of *April*, our 17th of *March*, whereas the last were celebrated every Month. Old Women, crown'd with Ivy, sat down with the Priests of *Bacchus*, where they had a *focus*, and Liquors mixt with Honey, which they invited Passengers to buy, and make Libations of to *Bacchus*, by throwing them into the Fire. On that Day there was a publick Table, at which every one was allow'd to say what they pleas'd. This Feast was instituted to obtain a Blessing upon their Vineyards.

Lucaria took their Name from *Lucus*, which signifies a sacred Grove. This Grove, in which the Feasts were celebrated, was between the *via Salaria* and the *Tiber*. The Occasion of the *Romans* celebrating this Feast there, was their Flight to this Wood when they were defeated by the *Gauls*. Hence comes the Word *Lucar*, signifying, as some think, the Money got from this Grove; tho' others deduce its Origin from the Presents of Money that were made to these sacred Groves, which Presents they call'd *luci*. *Tertullian* uses the Word *lucar*, in *puellæ salticæ lucar*.

Lupercalia were solemn Feasts celebrated at *Rome* in Honour of *Lupercus*, who was the same with *Pan Lycaeus* among the *Arcadians*. This Solemnity was celebrated by the Youth, and instituted, as *Livy*, *Plutarch* and *Justin* say, by *Evander*; to which we may add *Dionysius Halicarnassens*, who says almost the same thing, tho' something obscurely. *Valerius Maximus* however says they were instituted by *Romulus* and *Remus*, at the Persuasion of the Shepherd *Faustulus*. But be that as it will, this was the Ceremony of the Feast: They first offer'd a Sacrifice of Goats and a Dog, and then made a Banquet, at which they drank pretty plentifully; after which they divided the Shepherds into two Bands, who run about girt with the Skins of the Victims, playing their wanton Tricks with one another. In Memory of this Feast the Youth run that Day naked, tho' in the Month of *February*. They carried Whips in their Hands, and Knives all bloody with sacrificing: With these they stain'd their Foreheads, and afterwards wip'd off the Blood with Wool dipp'd in Milk: That done, they were all oblig'd to laugh aloud. They then run about the Streets whipping all they met in their way, not sparing the Women, who, instead of endeavouring to avoid them, rather offer'd themselves of their own Accord, imagining these Strokes to be great Helpers of Conception and Delivery. Nay even Women of the first Quality presented themselves with the rest to get some of these favourable Lashes. The Original of these Feasts is differently related; but then the Difference is not greater than what we generally meet with in tracing the Origin of any other thing. The *Luperci* were not only at *Rome*, but in other Cities and Colonies also, as at *Præneste*, and *Nemausus*, as we learn from Inscriptions. There were two Companies of the *Luperci*, the *Fabiani* and *Quintiliani*; to which a third was afterwards added in Honour of *Julius Caesar* in his Life-time.

Majumæ were Feasts celebrated on the Kalends of *May* with great Expence and Cost. The Nobility of the City repair'd on that Day to *Ostia*, where they entertain'd themselves with all sorts of Diversions. There also they play'd little wanton Tricks, and threw one another into the Sea. The Observation of this Feast continued long, even under the Christian Emperors.

Matralia were Feasts celebrated at *Rome* by the Matrons in Honour of Mother *Matuta*, a Roman Goddess, taken notice of above. The Custom was to offer rustick Libations, boil'd in earthen Pots. *Ovid* calls these Libations *flava liba*. At these Feasts Servants were not admitted, except one who was soundly beat.

Matronalia were also Feasts of Matrons, but celebrated in Honour of *Mars* on the Kalends of *March*. There are various Causes assign'd of the Institution of this Feast: The first is, that the *Sabine* Women, who had been forcibly taken away by the *Romans*, by their Mediation put an end to the War carried on upon that Account by the two Nations, the one out of Revenge, and the other to preserve the Rape. The second Cause is, that *Mars* would procure them the same Happiness he had procur'd for *Romulus*, the Son of himself and *Rhea*. The third, that the same Fecundity might be given to the Matrons, as the Month of *March* gave to the Earth. The fourth, because it was on the Kalends of the Month of *Mars*, that a Temple was dedicated to *Juno Lucina* upon Mount *Esquilinus*. The fifth, because *Mars* was the Son of *Juno*, who presided at Nuptials. These are the five Reasons given by *Ovid* for the Institution of this Feast.

Mercatorum feriæ were observ'd in the Month of *May*: At these they sacrific'd to *Mercury* the God of the Merchants.

Meditrinalia were the Days on which they tasted both new and old Wines at the same time; and that for Health sake. Libations were also made of both. *Festus* says, the *Meditrinalia* were so call'd from a customary Saying among the *Latins*, when first they drank new Wine; *vetus novum vinum bibo, novo veteri morbo medeor*. There was also a Goddess *Meditrina*, whose Sacrifices were call'd *Meditrinalia*.

Megalesia, or *Feriæ Megalenses*, were celebrated in Honour of the Great Mother, and borrow'd their Name from thence, *μεγαλη* signifying *great*. This Feast was celebrated before her Temple upon Mount *Palatine*. There were also Games call'd *ludi Megalenses*, which were celebrated the same Day; but of these in their proper place.

Opalia were Feasts observ'd in Honour of the Goddess *Ops*, who was the same with the Great Mother. They were anciently celebrated on the same Day with the *Saturnalia*; so that the Husband and Wife were both honour'd at the same time: But *Julius Cæsar* afterwards separated them, when he reform'd the Calendar.

Palilia were Feasts of Shepherds in Honour of *Pales* their Goddess. *Dionysius Halicarnassæus* calls them *Parilia*. On that Day the People purified themselves with Perfumes, which were mix'd with Horses Blood, the Ashes of a Calf cut out of the Cow's Belly, and burnt by the Vestals at the *Fordicidia*, and Beanstalks. The Shepherds also early in the Morning purified their Flocks and Herds, sprinkling the Sheep with Water and Brimstone: They also burnt a kind of Herb call'd *Savine*, and *Laurel*, with which they smoak'd their Flocks, imagining they thereby sav'd them from Diseases and Infection. Moreover they sacrific'd to the Goddess *Pales* with Milk, boil'd Wine, and Millet, praying her to preserve their Flocks, and afterwards they feasted. The same Evening they made Bonfires of Hay and Straw, and diverted themselves with dancing round them. All this

Ovid

Ovid gives Account of in his *Fasti*. The Solemnity was celebrated with the Sound of Flutes, Cymbals and Drums. 'Twas thought this was the Day on which *Rome* was founded.

Populifugia, as the Word imports, was the Day when the People of *Rome* fled from their Enemies: For when the *Fidenates*, *Ficulneates*, and other neighbouring People conspir'd against the *Romans*, all the People, together with, the very Guards of *Romulus*, fled. What Day of the Year this Feast was celebrated upon, is not known.

Quinquatria, or *Quinquatrus*, was a Feast in Honour of *Minerva*; the same, as is thought, with what the *Greeks* call'd *Panathenæa*: 'Twas celebrated the 14th of the Kalends of *April*, which was suppos'd to be *Minerva's* Birth-day. As to the Origin of this Name, Authors are not agreed about it. *Varro* and *Festus* indeed agree in this, that *atrus* is only a Termination of *quinque*, and that *quinquatrus* signifies the fifth Day, as *triatrus* and *sexatrus* do the third and sixth in the *Tusculan* Dialect. On this Day the Scholars made Presents to their Masters: For it was particularly a Feast for Youth; tho' Men were also present at it, rejoicing, and diverting themselves with the Sports and Spectacles of the Gladiators. Besides the great *Quinquatria*, there were also lesser, which were celebrated in the Ides of *June*.

Quirinalia were Feasts in Honour of *Quirinus*, who is the same with *Romulus*. They were call'd *feriæ stultorum*; because on that Day, they who could not perform their Sacrifices, or had been ignorant of the Day of the Feast of the *Fornacalia*; those, I say, to expiate their Fault and Folly, sacrific'd to *Quirinus*.

Regifugium was a Feast observ'd on the 6th of the Kalends of *March*; but what the Origin of it was, the Ancients are not agreed in: Some say it was in Memory of the Flight of *Tarquinius Superbus*, when the City recover'd its Liberty; but others are of Opinion it was in Memory of the *Rex sacrorum*, who fled after he had sacrific'd. The former of these Opinions, founded upon the Authority of *Ovid*, *Festus*, and *Ausonius*, seems more probable than the latter, whose Author is *Plutarch*, unless, to reconcile them, you will say that the *Rex sacrorum* fled, to call to Remembrance the Flight of *Tarquinius Superbus*.

Robigalia were Feasts observ'd on the seventh of the Kalends of *May*, in Honour of *Robigus*, to whom they sacrific'd to preserve their Corn from blasting. The Victims were a Sheep, or it may be a Ram, and a Dog, whose Entrails they offer'd to this Deity, with Wine and Incense.

Romanensia sacra occur in a certain Inscription, where there is mention of a Woman admitted into this Society.

Saturnalia were Feasts in Honour of *Saturn*, instituted in the Year 257 *ab U. C.* They were celebrated in *Italy* in the Month of *December*, and in *Greece* in the same Month even before the Foundation of *Rome*. *Macrobius* says they were anciently observ'd on the 14th of the Kalends of *January*; but afterwards, when *Cæsar* added two Days to this Month, they were celebrated on the 16th. On this Day, according to *Accius*, as cited by *Macrobius*, the Senate did not assemble, nor were the Schools open'd; but a general Feasting was observ'd, and Presents sent to one another, which they call'd *Saturnalia*. These Presents were sometimes magnificent, as Vestments, Gold, Silver, Pieces of Money, old, new and foreign; but at other times things of lesser Value serv'd. On this Day also they wore the *Pileus* the Mark of Liberty, and a peculiar Habit. Masters likewise waited upon their Servants at Table, and treated them sumptuously. The Feast lasted many Days; because, after *Cæsar* added two Days, it continued to the fourth, and even to the fifth Day.

Septimontium was the Feast of the seven Hills at *Rome*, and also celebrated in the Month of *December*. 'Twas instituted when the seventh Hill was added to the City: On that Day seven Sacrifices were offer'd in seven different Places, which one would think should have been on the seven Hills; but except three of them which were celebrated on the Mounts *Palatinus*, *Coelius*, and *Esquilinus*, the others were perform'd in other Parts of the City: for what reason is not known. Presents were mutually sent on that Day, and great Largeesses given by the Emperors to the People.

Terminalia, *Varro* says, were so call'd, because they were celebrated on the last Day of the Year; that is, the last of *February*, which anciently was reckon'd the twelfth Month. Others pretend that *Terminalia* were Feasts instituted to the God *Terminus*, and found their Opinion on the Authority of *Dionysius Halicarnassens*, who says that *Numa* establish'd them in Honour of *Jupiter Terminalis*, and that to prevent the Discord that might arise from the covetous Desire of other Mens Goods, he appointed Terms or Boundaries of Stone for Land-marks, that one Man might not seize or usurp upon another's Possessions; and that these Feasts were celebrated in the Fields. If any Man was so daring as to remove these Land-marks, he was accursed, and it was lawful for any Man to kill him. No Animal was sacrific'd at this Feast, it being accounted Sacrilege to stain these Boundaries with Blood; tho' in process of time, *Plutarch* says, they sacrific'd Animals. The Peasants repair'd in great number to solemnize this Feast, and sacrific'd at it a Sow, or a Lamb.

Tubilustrium was a Feast for the Expiation and Purification of Trumpets, and was celebrated in the Month of *April*: For this Lustration an Ewe-Lamb was sacrific'd. Trumpets were also purified at the *Vulcanalia*, which were celebrated on the 10th of the Kalends of *June*.

Vinalia were celebrated twice in the Year, viz. on the 9th of the Kalends of *May*, and the 13th of the Kalends of *September*. The first, *Pliny* tells us, were instituted for the tasting of Wines, and had no regard to the Preservation of the Vines; but the latter to obtain a favourable Season for their Vintage. '*Vinalia*, '*Varro* says, comes from *vinum*, and is a Day of *Jupiter*, and not of *Venus*. In '*Latium* they take great Care to observe these Days, for in some Places the Vintages were at first publicly got in by the Priests, the *Flamen Dialis* beginning it himself, and sacrificing an Ewe-Lamb after he had given Orders for gathering the Wine. The *Flamen* first began to gather it, in the Interval of time, from killing the Victim, till the Entrails are given to the Priest to lay upon the Altar. 'The *Tusculan* Laws about holy things, forbid the carrying Wine into the City before they celebrated the *Vinalia*.' It was the Custom also to make Libations to *Jupiter* of new Wine before they had tasted of it, and this Wine they call'd *Calpar*. After this, what remain'd in the Vessels, from whence they took the *Calpar*, was preserv'd for their own Use. Some have thought that the second *Vinalia* were dedicated to *Venus*, and have started some Difficulties thereupon; but *Ovid* is clear enough, that the *Vinalia* kept in *April* were consecrated to *Venus*, and those of *August* to *Jupiter*.

Vortumnalia, or *Vertumnalia*, were Feasts in Honour of the God *Vertumnus*, and celebrated in *October*.

Vulcanalia were Feasts observ'd in Honour of *Vulcan*, and celebrated in the Month of *August*; and as he was the God of Fire, or Fire it self, so it was a Custom for the People to throw Animals into the Fire to render him propitious.

C H A P. III.

I. *Publick Supplications.* II. *Private Supplications.* III. *What the Lectistertia and Pulvinaria were.* IV. *The Evocations of the Gods.*

I. SUPPLICATIONS were made at *Rome* for various Reasons: either to appease the Wrath of the Gods; or to withdraw or restrain pestilential Distempers, and other publick Calamities; for Success in War, or other publick Undertakings; for Thanksgivings for Benefits receiv'd, or Victory obtain'd, &c. These Supplications sometimes preceded Triumphs, and were celebrated with Sacrifices, and publick Feasting through the whole City. On that Day no Pleadings were allow'd, nor Courts permitted to sit, either upon publick or private Causes. These were sometimes appointed to be held for several Days, viz. for three, fifteen, twenty, forty, fifty, and even sixty. The Generals of their Forces, who for some Victory, or signal Advantage obtain'd over the Enemy, were honour'd with the Title of *Imperatores* by the Army, wrote Letters to the Senate, which they call'd *laureatæ*, from their being wreath'd about with Laurel, to desire the Title might be confirm'd, and the Favour of a Supplication. The Supplication was follow'd sometimes by a Triumph, but *Cicero* says not always.

II. Besides these publick Supplications, there were also Supplications of private Persons, or Prayers made by particular Persons in their Necessity. These were made every Day, and at all Hours: for the *Gentiles* believ'd that all things depended upon the Gods, and were brought about by their Assistance: Thus they apply'd themselves to *Jupiter* for Rain; to *Ceres* for a plentiful Harvest; to *Bacchus* for Wine; to *Æsculapius* for Cure of Diseases, and so to others. 'Tis therefore no wonder they were always at Prayers, seeing they had to do with such a multitude of Gods, all Dispensers of some Grace or other. If they were sick of a Fever, they address'd their Prayers to the Goddess *Febris*; one of which Prayers an Inscription has preserv'd to us: It runs thus: *Divinæ febris, sanctæ febris, magnæ febris Camilla amata pro filio male affecto*, (p. *Gruter* 97. 1.) In *English* thus: *Camilla amata* offers her Prayers to the divine *Febris*, the holy *Febris*, the great *Febris*, for her sick Son.

III. *Lectisternia*, so often mention'd in *Roman* History, borrow'd their Name from the Custom of making Beds on that Day near the Altars. The *Pulvinaria* were also brought thither; but what these were, Authors are not agreed about. *Servius* says they were little Beds for the Statues of the Gods to lie upon: *Acron* upon *Horace* says they were a sort of little Scaffolds to place the Gods upon to shew them to greater Advantage: But all this serves little or nothing to explain the thing. Some have thought the *Lectisternia* and *Pulvinaria* were the same; but there are some Passages to be met with in Authors, which plainly shew them to be distinct things. The Beds thus plac'd near the Altars, were adorn'd with Branches, Flowers, and odoriferous Herbs, such as they us'd to lay before the Temple. On these Days they made Feasts of the Flesh of the Sacrifices. They had also great Processions; the Senators with their Wives and Children, and sometimes all the several Tribes and Orders, with the sovereign Pontif at their Head, young Men and Women, and Apprentices, all marching together with Crowns on their Heads, and Laurel-branches in their Hands, with Chariots and Pageants call'd *thensæ* and *fercula*, drawn in Pomp, all singing sacred Songs to supplicate the Gods, and render them propitious. When the *Lectisternia* were

were proclaim'd, all Suits at Law and Contests ceas'd, and Prisoners were freed of their Bonds. At the first they were prepar'd for three Deities, *Jupiter*, *Juno* and *Minerva*, the Statue of the first of which lay down in Bed, while those of the two last sat up in it. *Valerius Maximus* says, *Jupiter* was alone in Bed, and *Juno* and *Minerva* set in Chairs. But we shall often see Men laid down in Beds, and Women set in Chairs, in the Chapter of the Table, and in their Funeral Banquets. While the Beds were thus expos'd, the seven *Epulones*, late in the Night, regal'd themselves with the Flesh of the Sacrifices. In After-ages many other Gods were brought into the Ceremony. For it happening, *Livy* tells us, that an unwholesome Winter was follow'd by a pestilential Summer, which destroy'd a great number of Animals of all kinds; and forasmuch as the Evil was incurable, and neither Cause nor End of it to be found, there was a Decree of the Senate, that the Books of the *Sibyls* should be consulted: The *Duumviri* therefore, who were the Keepers of these Oracles, made a *Lectisternium* for the first time, and for eight Days together appeas'd the Gods *Apollo*, *Latona*, *Diana*, *Hercules*, *Mercury* and *Neptune*, having prepar'd for them three Beds. The Solemnity was also observ'd in all private Houses, all the Doors in the whole City being set open, and Liberty given to every Man to go in and use what he pleas'd. An universal Hospitality was also observ'd to all sorts of People, known, unknown, and Strangers: Their very Discourse was courteous and obliging, even to Enemies, and an end was put to all kinds of Law-Suits and Dissensions, and Prisoners releas'd of their Bonds; in short, upon a Principle of Religion they committed those no more to Bonds, who had thus been releas'd by the Gods. *Arnobius* mentions a *Lectisternium* prepar'd for *Ceres*.

IV. Evocations were also made by the *Romans*, when they laid Siege to any City: For as every City had its tutelar God, says *Macrobius*, so the *Romans* had certain Verses, which they us'd to recite by way of Evocation of those tutelar Deities, imagining they should not be able without that to make themselves Masters of the City; or if they were, yet they thought it highly criminal to take the Gods Captives with the City. For that reason it was, says the same Author, that the *Romans* conceal'd the Name of their tutelar God. He also gives us a Form of their Evocations in these Terms: 'Whether thou be God or Goddess that art the Guardian of the City and People of *Carthage*: I beseech thee, O thou great Deity, who hast this City and People under thy Protection, nay, I entreat and conjure thee to abandon this People and City of *Carthage*, to forsake its Temples and holy Places, to fill them with Fear and Terror and Forgetfulness, and wholly to quit them, and retire to the City and People of *Rome*, and that thou wilt make our Abodes, our Temples, our holy Places, and our City more agreeable to thee: Give us also some Sign, that we may know that thou art my Protector, and the Protector of our Forces, and our People; and if thou dost this, I engage my self by Vow to build Temples to thee, and institute Games.' *Livy* speaks also of an Evocation made by *Camillus* in these Terms: 'Camillus the Dictator, thus evokes the Gods of *Veii*. 'Tis under thy Protection, O *Pythian Apollo*, and by thy Inspiration, that I am now going to destroy the City of *Veii*, I therefore vow to thee the tenth part of the Booty. I pray thee also, *Juno Regina*, whose Abode is now at *Veii*, to follow us to our City, which shall in a little time be thine, and where a Temple shall be built to thee worthy of thy Majesty.

The *Tuscans*, *Pliny* says, evok'd the Thunder, when they thought they wanted it to destroy some Monster or Enemy. In Imitation of them King *Numa* also evok'd it; but *Tullus Hostilius*, as he adds, having evok'd without the accustomed Rites, was himself struck with the Thunder, and died of it.

C H A P.

C H A P. IV.

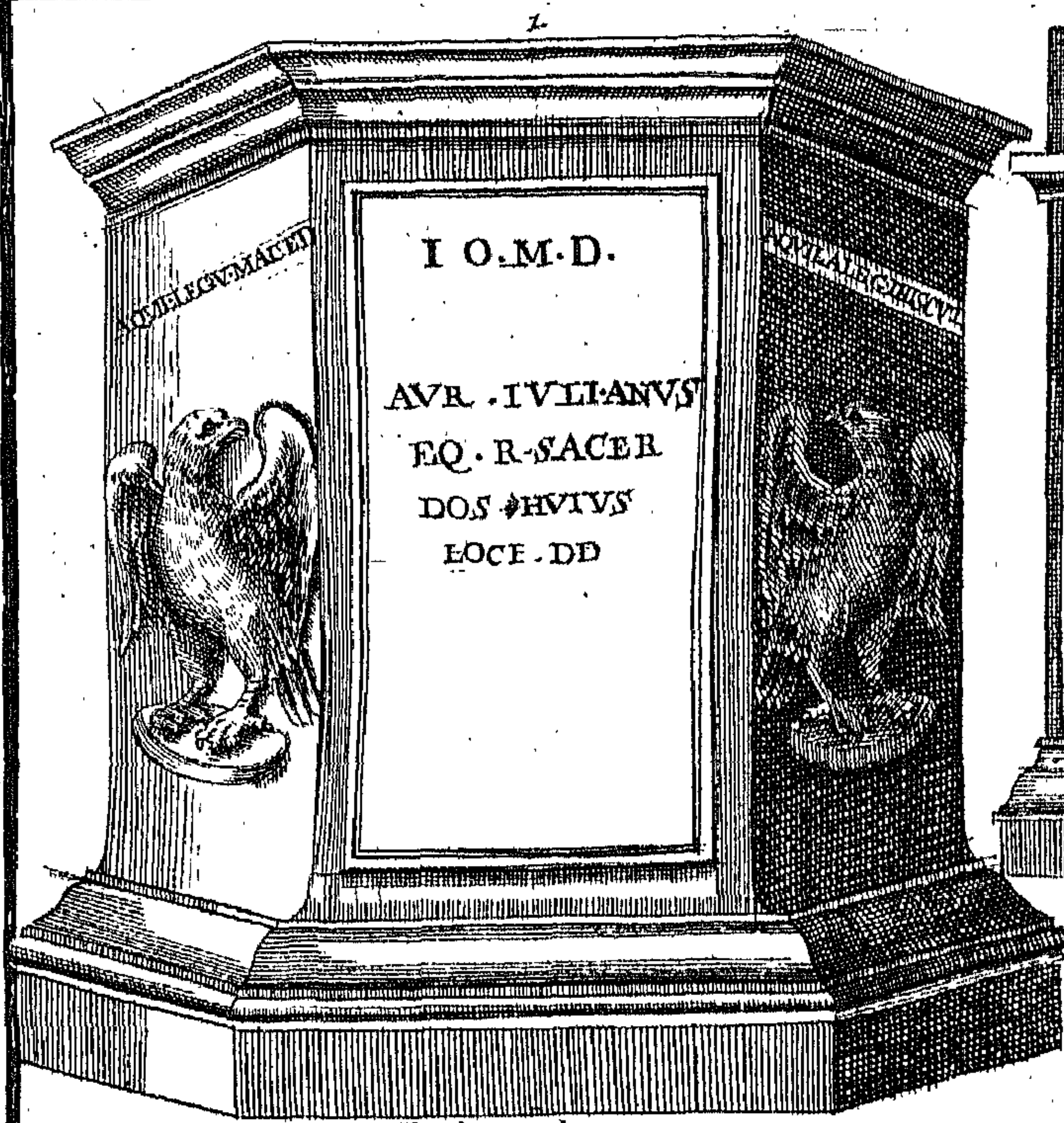
I. The devoting a besieg'd Town by a General of the Romans besieging it. II. Another manner of devoting, when a particular Person devoted himself for the Army. III. A great number of Vows in ancient Monuments. IV. Vows to Jupiter. V. A Vow to Neptune for a prosperous Voyage. VI. A Vow for a safe Journey and Return. VII. A Vow for a safe lying-in.

I. **W**HAT the Romans call'd *Devotio*, was wont to be done in such Words as these, as appears from *Macrobius*, (*Saturn.* 3. 9.) After the Evocation, says he, the Dictator, or Consul, or Prætor, or who ever it was that commanded the Army, thus express'd himself, '*Dis pater, Vejovis, Manes,* or by whatever other Name you may be call'd, I beseech you fill this City of *Carthage*, and the Army I mean of, with Fear and Terror; and grant that they who bear Arms against our Legions, and Host, may be routed, together with all those that inhabit their Cities and Countries; that they may be depriv'd of the Light of Heaven, and that these Cities and Countries, with their Inhabitants of all Ages, may be devoted to you according to the Laws, by which the greatest Enemies are devoted. I therefore, according to the Authority I bear, do devote them for the People of *Rome*, for our Army, and for our Legions, that you may preserve both our Commanders, and those that fight under them.' The rest is a little obscure in the Original.

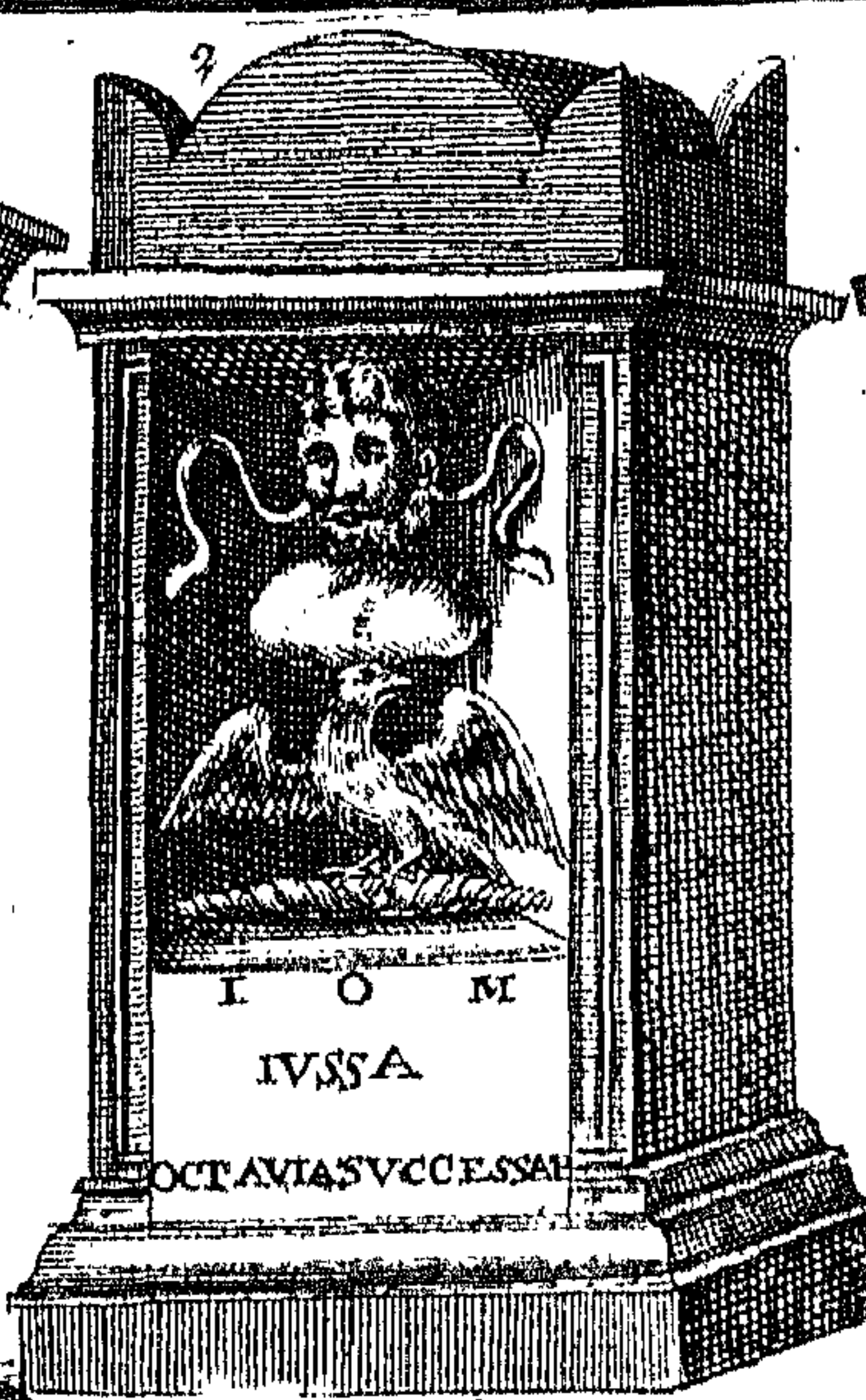
II. Besides this way of devoting Enemies, there were also others that private Persons made of themselves for the sake of the Army: Such was that of the two *Decii*, Father and Son, and of *M. Curtius*, who rode into a Chasm in the *Forum*, and there gave his Life to save the City. This Action of his is to be seen at this Day upon a Marble in the *Villa Burghesia* at *Rome*, where *Curtius* is exhibited on Horseback, and riding into the Abyss, all the People looking on with Astonishment. This Work appears to be admirably design'd, and made when the Statuary Art was in Perfection. The Figure of it is here given, ¹⁷ but comes far short of the Beauty of the Original. To this we have also added two others that regard the same Story, ^{18, 19} and differ from the first only in this, that here the Cavalier leaps into the Flames. Nor was it *Rome* only that produc'd Men who thus devoted themselves for their Country; *Greece* also doth furnish us with some Examples: For thus *Codrus* devoted himself for the *Albenians*, and *Menæcius* for the *Thebans*. Something like this devoting was that Action of *Mutius Scaevola*, who thrust his Hand into the Fire, ²⁰ and burnt it off before King *Porfenna*: The Memory of this noble Action is transmitted to us in several Gems.

III. What we have been now describing may be reckon'd a sort of Vows; the Custom of making which was so general both among the *Greeks* and *Romans*, that Marbles and Monuments abound with them. 'Tis true indeed, that what we see there ought rather to be call'd the Accomplishment of Vows, than the Vows themselves; tho' such is the Force of Custom, that this fulfilling of them is commonly call'd by the Name of Vows. A great part of the Figures given throughout this whole Work, are Vows, in some of which the Marks are very evident, and tho' in the rest there are no Inscriptions to denominate them Vows, yet it is very probable they are so.

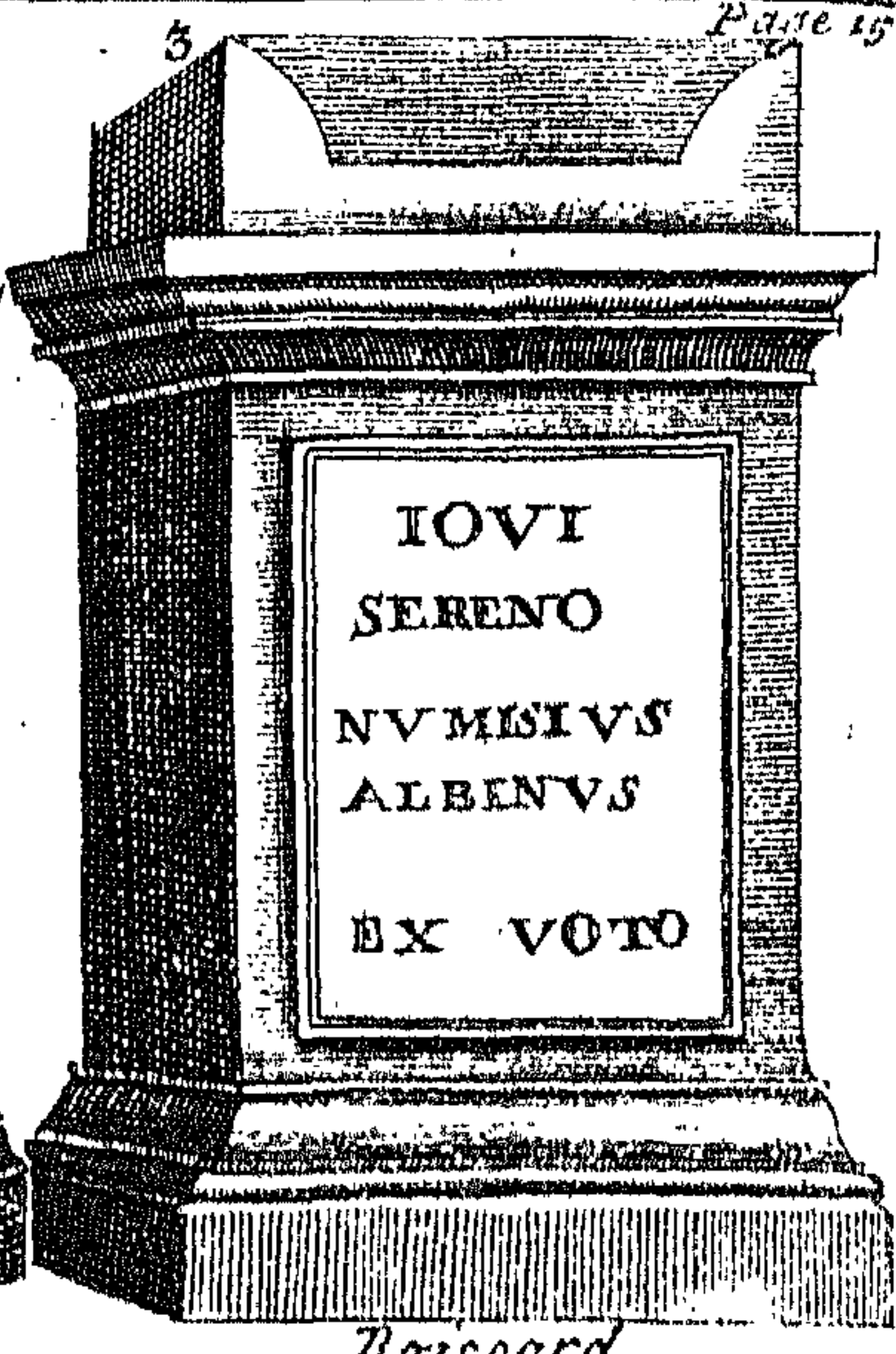
These Vows were either made in some pressing Necessity, or for the Success of some Enterprize, or Voyage, or for a Woman's happy Delivery, or for Recovery



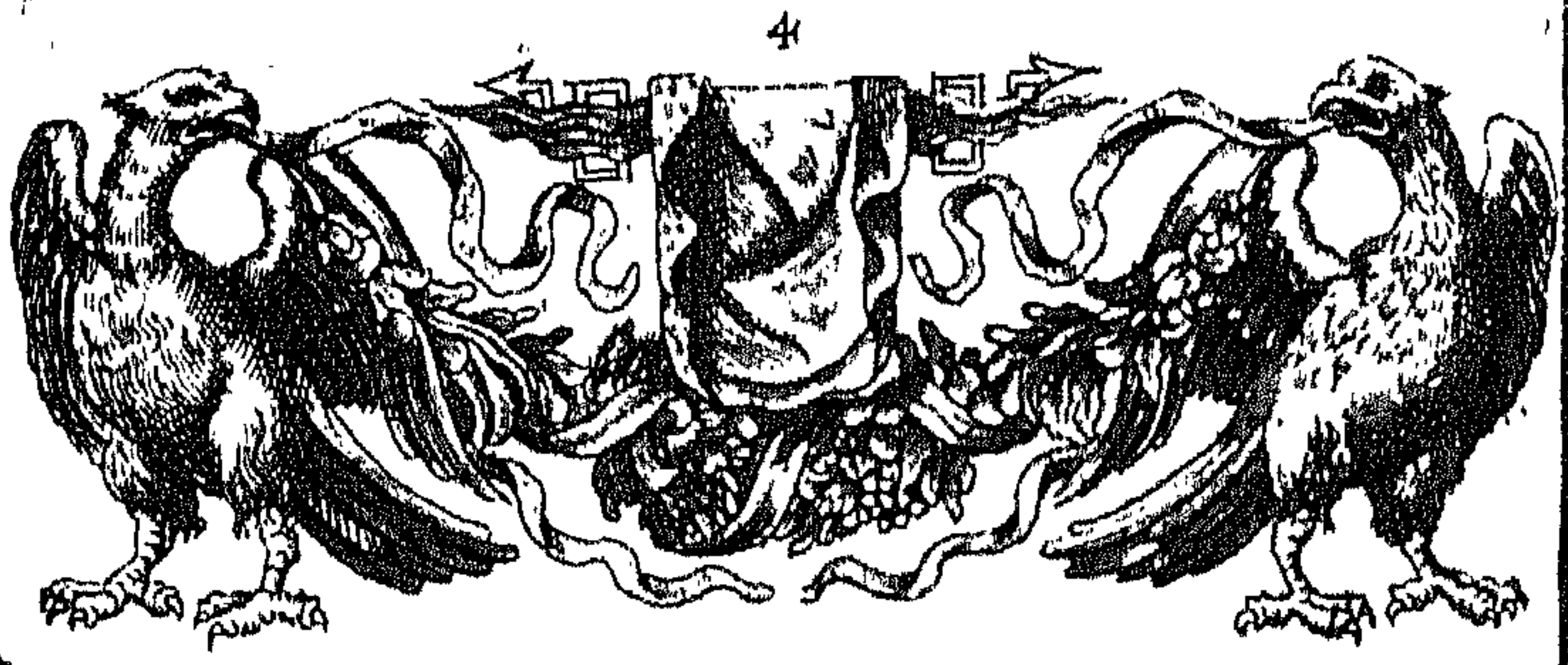
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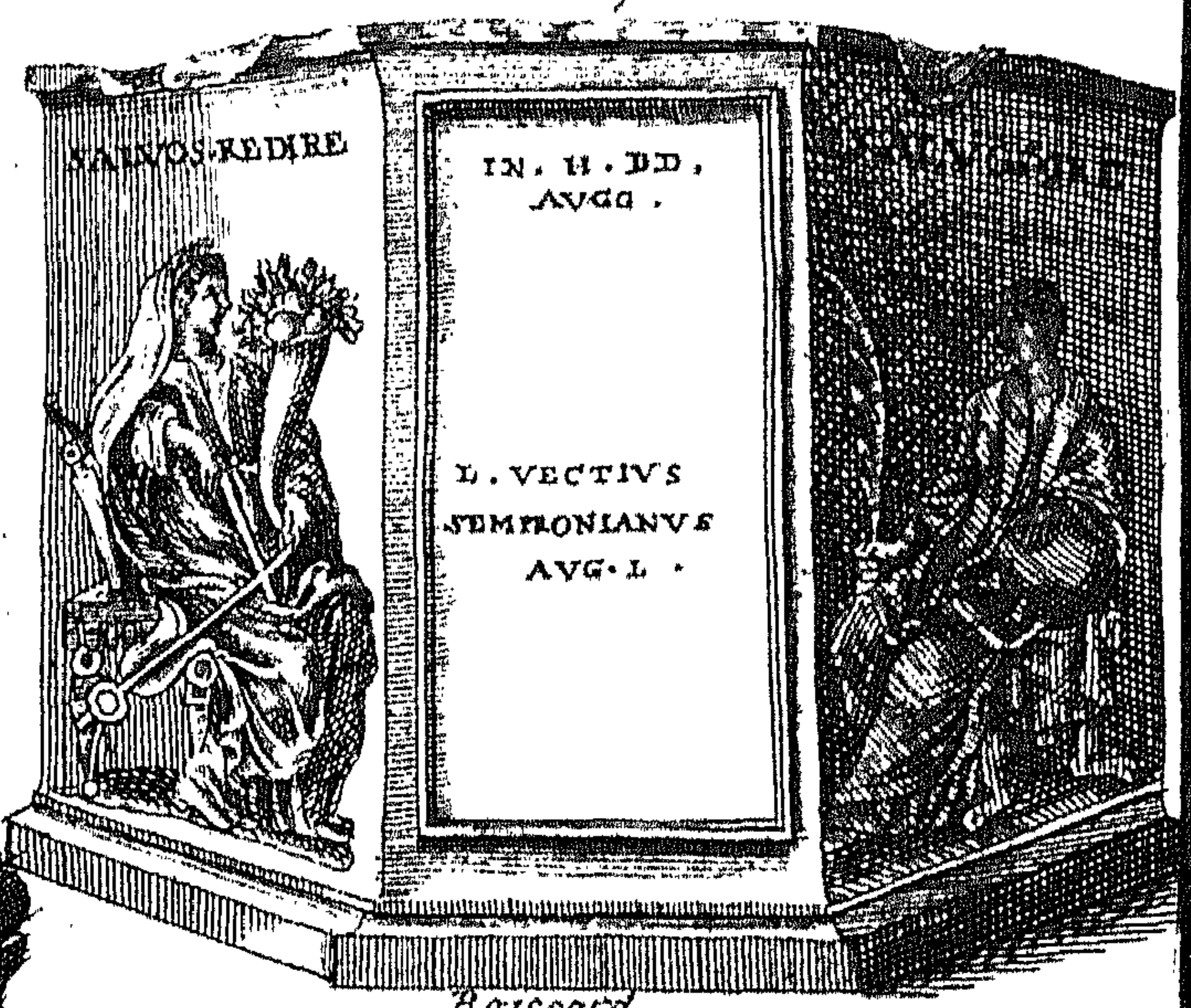
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POYΦINA IOYSTON E I S MNEIAN XAPITOS



Recovery of Health, or else in some fit of Devotion. 'Tis a Vow of the last sort which is exhibited in this Figure, ¹ taken from a Stone, which was either a Base or an Altar, dedicated to *Jupiter Opt. Max.* by *Decius Aurelius Julianus*, a Roman Knight, and Priest of the Place where this Stone was erected. On one side of the Altar there's an Eagle, with an Inscription that shews it to be the Eagle of the fourth Legion of the *Scutarii*, and on the other side the Eagle of the fifth *Macedonian* Legion. What is here remarkable, and worth Observation, is, that very often they who fulfil those Vows, say in the Inscriptions, that they made them by Order of the Gods, or else that such and such a God admonish'd them in a Dream to make them. PLATE XXXIII.

IV. Thus the Inscription under the Eagle, ² holding the Thunderbolt in his Talons ought to be understood, above which Eagle is a Man's Head, or it may be *Jupiter's*: The Inscription is this: *Octavia Successa by Command dedicates this Monument to Jupiter Optimus Maximus*; that is, at *Jupiter's* Command. But this is much more clearly express'd in some other Inscriptions, as we shall see below. The following ³ Figure is a Vow of *Numisius Albinus* to *Jupiter Serenus*. 3

A *Narbonensian* Monument ⁴ seems also to be a Vow made to *Jupiter*. Two Eagles hold a large Festoon, above which is a Thunderbolt, cover'd in the middle with a piece of Cloth or Tapestry, hanging down on both sides. Some have taken this Cloth for the Skin of a Victim, but it does not seem to me to have at all the Air of it. The next Vow which seems to be an Altar, ⁵ was offer'd to *Jupiter Optimus Maximus*, and to *Hercules* the Invincible, by *Caius Tullianus Calliatus*. The Eagle holding the Thunderbolt denotes *Jupiter*, and the four Clubs at the four Corners of the Altar *Hercules*. 4

V. The following Vow seems to be made to *Neptune*, ⁶ as says F. *Bonanni*, who publish'd this Figure, taken from the Cabinet of F. *Kirker*. 'Twas one *Rufina* that erected this Monument as a Thanksgiving for the prosperous Voyage either of her Son, or Husband, or some other Relation recommended by her to *Neptune*. 'Twas probably her Son; for he is represented in the Ship, as very young, and holding in each Hand an Oar: The Inscription is this: *Ρουφίνα Ιεσον εις νεελαν χερσιν*. To understand which, a Point must be put after *Ιεσον*, and then the Sense will be this: *Rufina recommended Justus to Neptune, and erected this Monument in Memory of the successful Voyage procur'd him by that God*. These Words would admit of another Construction, but still the Sense would be pretty much the same; so much both the Image and Inscription favour it. 6

VI. The two following Images, taken from two Roman Marbles, do also express the same sort of Vows for a happy Voyage: In one of them ⁷ there's on one side a Woman sitting, and holding in her right Hand a Palm-branch, her left being plac'd upon a Globe, with this Inscription over her Head, *Salvos ire*; and on the other side a Woman sitting with a Veil upon her Head, and in one Hand a *Cornucopia*, and in the other a Rudder, just as *Fortune* is represented, with this Inscription, *Salvos redire*. This Stone, as the Inscription imports, was erected by *Lucius Vectius Sempronianus*, a Freedman of *Augustus*. The other Image ¹ has much the same Figures: For there also is a Woman sitting, with a Staff in her right Hand, and a kind of Streamer or little Flag at the end of it, her left resting upon a Wheel, and holding a Palm-branch. Before her is a Column, with the Inscription *Salvos ire* as above. On the other side, there is also a Woman set representing *Fortune*, with the Inscription, *Salvos venire*. The Inscription in the middle imports, that the Stone was erected by *Titus Albanus Principianus Evocatus*. PLATE XXXIV.

catus Augusti nostri, in Honour of the divine House. What the *Evocati* were, shall be explained in its place.

² The following elegant sepulchral Monument ² ought to have had a place amongst the Monuments of the same kind, but has crept in here by I know not what Accident. In the Epitaph, an anonymous Person complains, in eight *Elegiack* Verses, of *Proserpine's* carrying away his Wife soon after his Marriage.

³ VII. The following Vow, ³ taken from the Cabinet of F. Kirker, seems to signify a happy Delivery, and to be made to *Juno Lucina*, by the two Women that are there set, one of whom has an Infant in her Lap. The Figure ⁴ plac'd beside this does not seem so evidently to be a Vow made to *Æsculapius* for Recovery from Sickneſs, as some have thought.

CHAP. V.

I. A singular Vow to *Æsculapius*, taken from a Gem. II. It is believed to be a Vow of the Emperor Marcus Aurelius. III. *Æsculapius* invoked particularly against the Plague. IV. A Vow of an Altar to *Æsculapius*.

⁵ I. **T**HE following Image, ⁵ taken from a Gem, has exercis'd the Wits of the most skilful Antiquaries, and given Occasion for long and learned Dissertations to explain it. I also formerly offer'd my own Conjectures upon it, which were read in the Academy; since when nothing new has occur'd to me. I shall here however give my Thoughts of it as briefly as may be. The whole Image is compos'd of six Figures, which are a silent History. The Figure in the middle is a *Centaur* holding a Bow bent; after which manner the Ancients always represented the Sign *Sagittarius*: But the Star upon his Head seems to put it past doubt that it must be that Sign: Now that Sign denoting the Month of *November*, it may reasonably be suppos'd that the thing here represented came to pass in that Month. The veil'd Head plac'd before the *Centaur*, seems to be the Head of the Emperor *Marcus Aurelius*, and what inclines me further to think so, is, that his Wife *Faustina* is there plainly discern'd represented below. It must therefore be *Marcus Aurelius*, veil'd in the manner of a Sacrificer: What is here remarkable is his having a Globe upon his Head: for tho' it be a common thing to see Globes in the Hand of Emperors, yet I do not remember ever to have seen any elsewhere upon their Heads: But this I suppose the Engraver purposely did, there being no other place to give him this Mark of Empire. The Instrument plac'd behind the Emperor's Head, and which resembles that seen in Medals behind the Head of *Pluto*, is not very clearly expressed upon the Gem. Directly over-against *Aurelius's* Head in the same Line, is another Head, which, in my Opinion, is attended with greater Difficulty than any thing in the whole Image. This Head represents either *Jupiter* or *Æsculapius*; Gods generally so much alike in Monuments, that nothing but the Symbols can make them distinguishable. The two Points or Horns upon the top of the Head, do not help at all to distinguish them; these being not the Horns of *Jupiter Hammon*; for those are crooked like Rams Horns, and otherwise situated. The Head of *Hygiea* plac'd underneath in another Rank, seems however to determine it to be the Head of *Æsculapius*, as *Faustina* did the first to be *M. Aurelius's*: For as to the Horns, they would occasion the same Difficulty upon the Head of *Jupiter*, or any

ny other God, that they do here. This therefore I confess is a Secret, which I cannot unriddle. The other Head, which is situated the last in the first Rank, is the City of *Rome*, which we often find express'd in the same manner upon Medals. In the Rank below is the Head of *Faustina* Wife of *Aurelius*, looking towards another Head of a Woman at the other Extreme of the same Line; which last Head is that of the Goddess *Hygiea*, as the Serpent twisted about the Staff denotes. *M. Baudelot* makes it a *Caduceus*; but that does not so plainly appear upon the Gem.

II. All this suppos'd, I take it for granted, that 'tis *M. Aurelius* praying to *Æsculapius*, and sacrificing to him in behalf of the City of *Rome*, which is represented behind *Æsculapius*; and that in the lower Rank 'tis *Faustina* praying to *Hygiea*, the Goddess of Health, for the same purpose. No one is ignorant that *Æsculapius* was invoc'd for all sorts of Diseases, and that Vows were sometimes made to him alone; tho' oftner to him and the Goddess *Hygiea* his Daughter jointly, as may be seen among *Gruter's* Inscriptions. They were both call'd *θεοὶ σωτῆρες*, *Dii servatores*, and were applied to by the Sick for Health, and by those that were well to preserve them from Diseases.

III. Altho' *Æsculapius* was invoc'd in all sorts of Diseases, yet was he particularly so at *Rome* in time of a Pestilence; because it was upon occasion of a pestilential Distemper, which made a great Destruction both in City and Country, that his Statue was brought to *Rome*. This happened under the Consulship of *Q. Fabius Gurges*, and *D. Junius Brutus*; a fortunate Year to the City upon many Accounts, but far over-ballanc'd by the Mischiefs of that Distemper. The sacred Books were consulted to find out a Remedy for so great an Evil, and there they learn'd that it would not cease, until *Æsculapius* was brought from *Epidaurus* to *Rome*. This however could not be done that Year, by reason of the War; but soon after he was transported thither, and plac'd in the Isle of *Tiber*, where a magnificent Temple was built to him. From that time they had recourse to him, as often as *Rome* was visited with the Plague. This Distemper never rag'd so violently as in the Time of the Emperor *M. Aurelius*, when, according to *Capitolinus*, the Contagion was so great, that several thousands died of it in a very little time, among which were many People of Quality. The number of dead Bodies in the City was so great, that they could not bury them with the ordinary Ceremonies, but were forc'd to carry them out in Carts. At that time the good Emperor *M. Aurelius*, celebrated by the Historians for his Piety to the Gods, and for his Clemency, Justice and other Virtues, restor'd, says *Capitolinus*, with great diligence the Worship of the Gods, and, without doubt, offer'd Sacrifices to *Æsculapius*, while his Wife did the same to *Hygiea* his Daughter: And this it is probable gave occasion to the engraving of this Gem: But I submit my Conjectures hereupon to the Judgment of the Learned.

IV. The following Vow^e is the Dedication of an Altar to *Æsculapius*: This 6
Altar is hollow, and in Form resembling a Pillar, like many others that we have seen in the Chapter of Altars. Thus were Vows made to *Æsculapius*, and, as among so many sick, some recover'd, so they attributed their Cure to that God. We have before observ'd, that many that were sick spent the whole Night in his Temple, for the sake of some favourable Vision or Dream, that might contribute to the Recovery of their Health; the desire of which alone was enough to procure them such Dreams.

C H A P. VI.

I. *A Brass Table with the Names of several Persons cured by Æsculapius graved upon it.* II. *Other Monuments upon the same Subject.* III. *The Fingers, Feet, Eyes, vowed to Æsculapius, and other Gods.* IV. *Vows to other Gods and Goddesses.*

I. **G**RUTER's Table of *Æsculapius* is too remarkable to be passed over: For in it are seen either the Wiles of the Devil to deceive the Credulous, or else the Tricks of Pagan Priests suborning Men to dissemble Diseases and miraculous Cures. This Table consists of four separate Articles written in *Greek*, of which this that follows is a Translation.

' In those Days *Æsculapius* admonish'd by Oracle a blind Man call'd *Gaius*, to repair to the holy Altar, to prostrate himself there, and adore him, to go afterwards from the right to the left, to lay five Fingers upon the Altar, to lift up his Hand, and put it to his Eyes: This he did, and recover'd his Sight, and publickly returned Thanks to *Æsculapius*. The People also rejoyc'd with him, upon account of the great Miracles which were done under the Emperor *Antoninus*.

' The same God admonish'd *Lucius*, sick of a Pleurisy, and despair'd of by every Body, to come and take Ashes from the *Tribomus*, or triple Altar, and mingle them in Wine, and then apply it to his side. He also recover'd his Health, and went to return publick Thanks to *Æsculapius*, the People also congratulating with him.

' The same Divinity exhorted *Julian*, who was taken with a vomiting of Blood, and past all hopes of Recovery, to go and take from the *Tribomus* some Grains of Pine-apples, and eat them with Honey three Days. He likewise recover'd, and went to return publick Thanks.

' *Valerius Aper*, a blind Soldier, was admonish'd in like manner by the same God to go and take the Blood of a white Cock, to mix it with Honey, to make a *Collyrium* of it, and rub his Eyes with it for three Days. He recover'd his Sight, and went to return publick Thanks to *Æsculapius*.

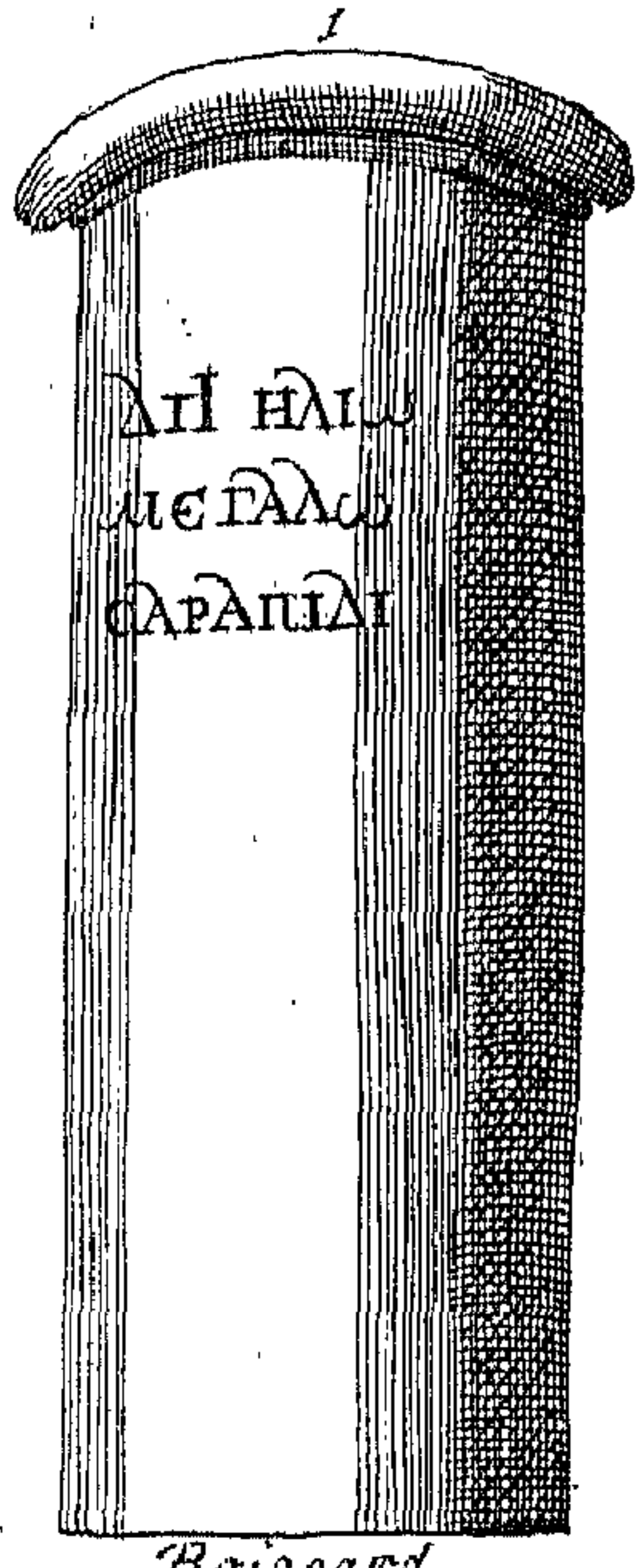
II. We have spoken above of the *Tribomus* in the Chapter of Altars. The Temple of *Æsculapius* at *Epidaurus*, says *Strabo*, was always full of diseas'd Persons, and Table-books, wherein were written Accounts of the great Cures wrought in that Temple: The same thing was also seen in the Isle of *Cos*, and at *Tricca* in *Thessaly*.

We come now to a considerable Vow made to *Æsculapius*, and found at *Riez* in *Provence*. *Grut. LXX.*

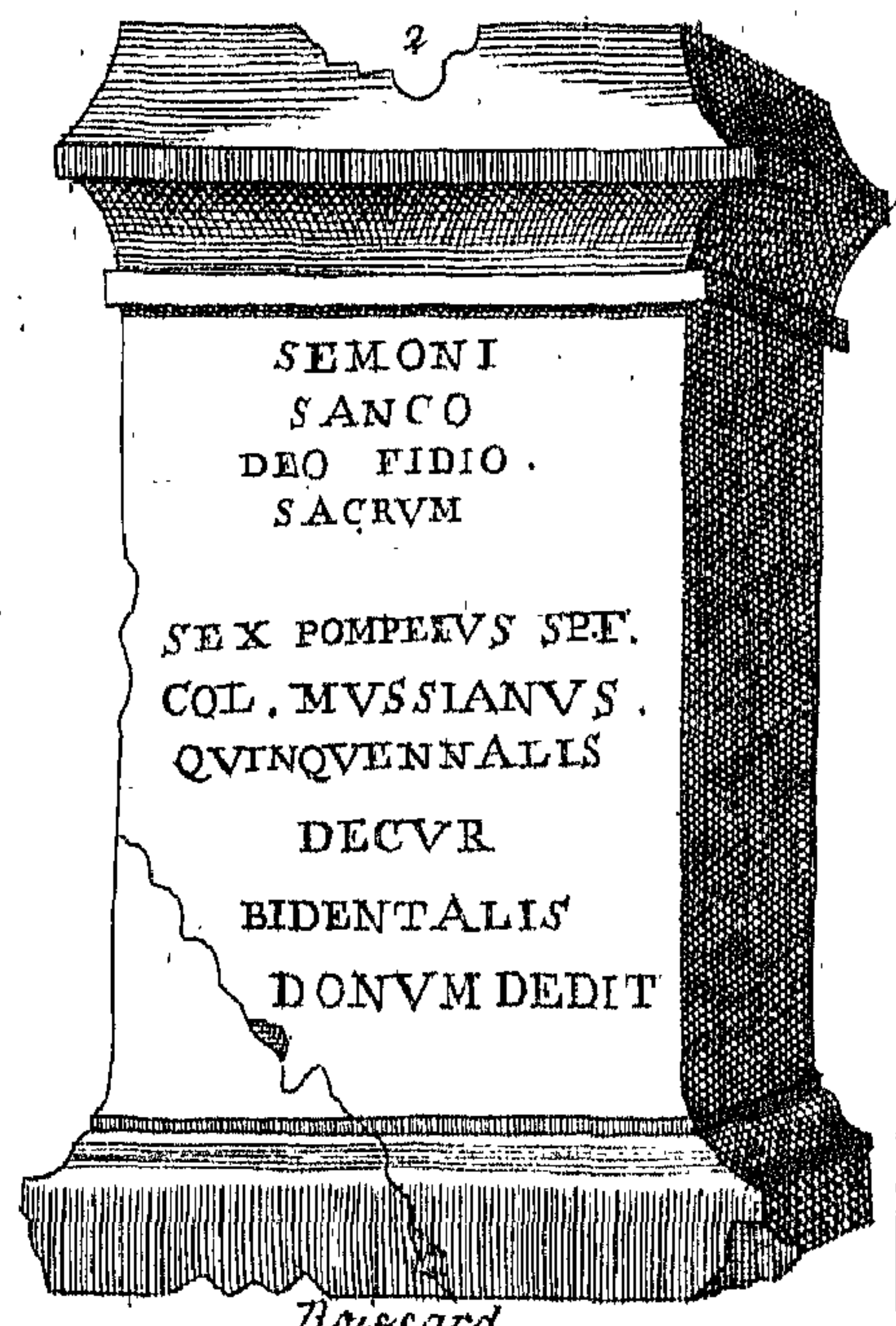
DEO. ÆSCULAPIO. VAL. SYMPHORVS. ET PROTIS.
SIGNVM. SOMNI. AEREVM. TORQVEM. AVREVM.
EX. DRACVMCVLIS Δ. P. S. 7. :- ENCHIRIDIVM.
ARGENT. P. :- S. ANABOLIVM OB. INSIGNEM. CIRCA.
SE. NVMINIS. EIVS. EFFECTVM. V. S. L.

' To the God *Æsculapius*; *Valerius Symphorus* and *Protis* do heartily offer him, to accomplish their Vow, a brazen Statue of *Somnus*, a Collar of Gold made of Serpents of half a Pound weight, a Silver Knife of half a Pound weight, and an *Anabolum*; and this because of a notable Benefit they receiv'd from him: What this *Anabolum* was, we know not.

III. Many



Boissard



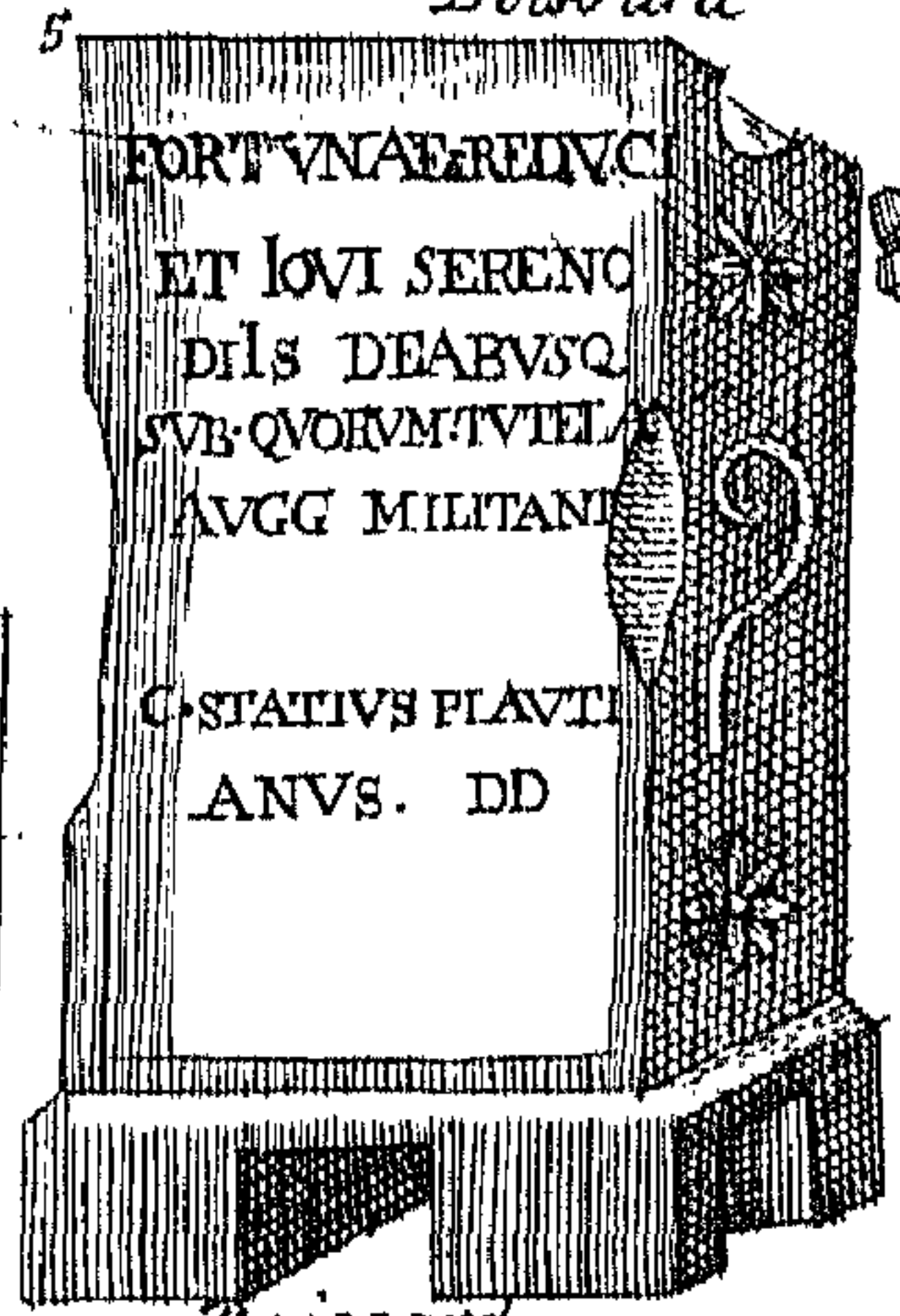
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St. A. Fontaine



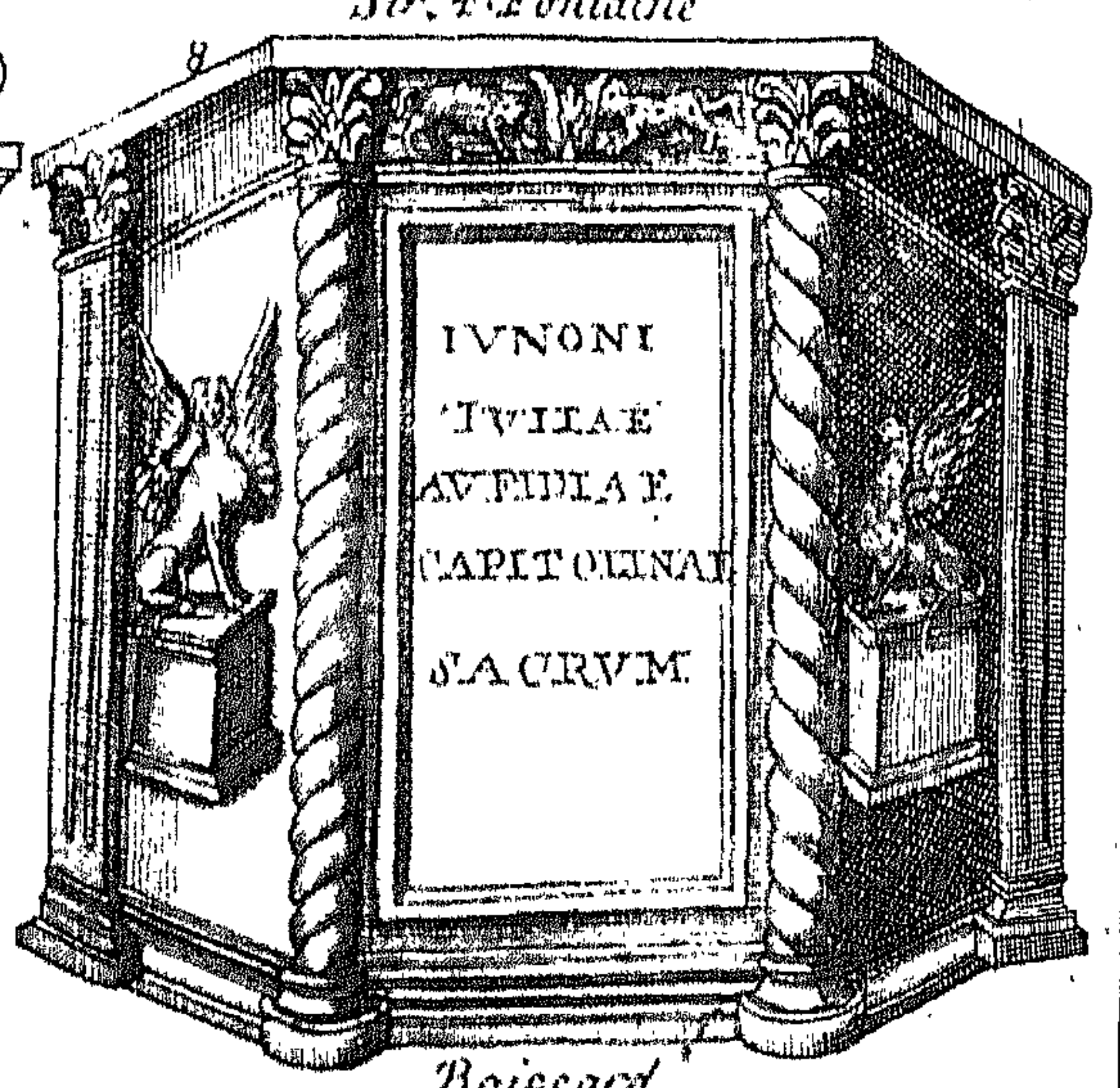
Beger



Boissard



Boissard



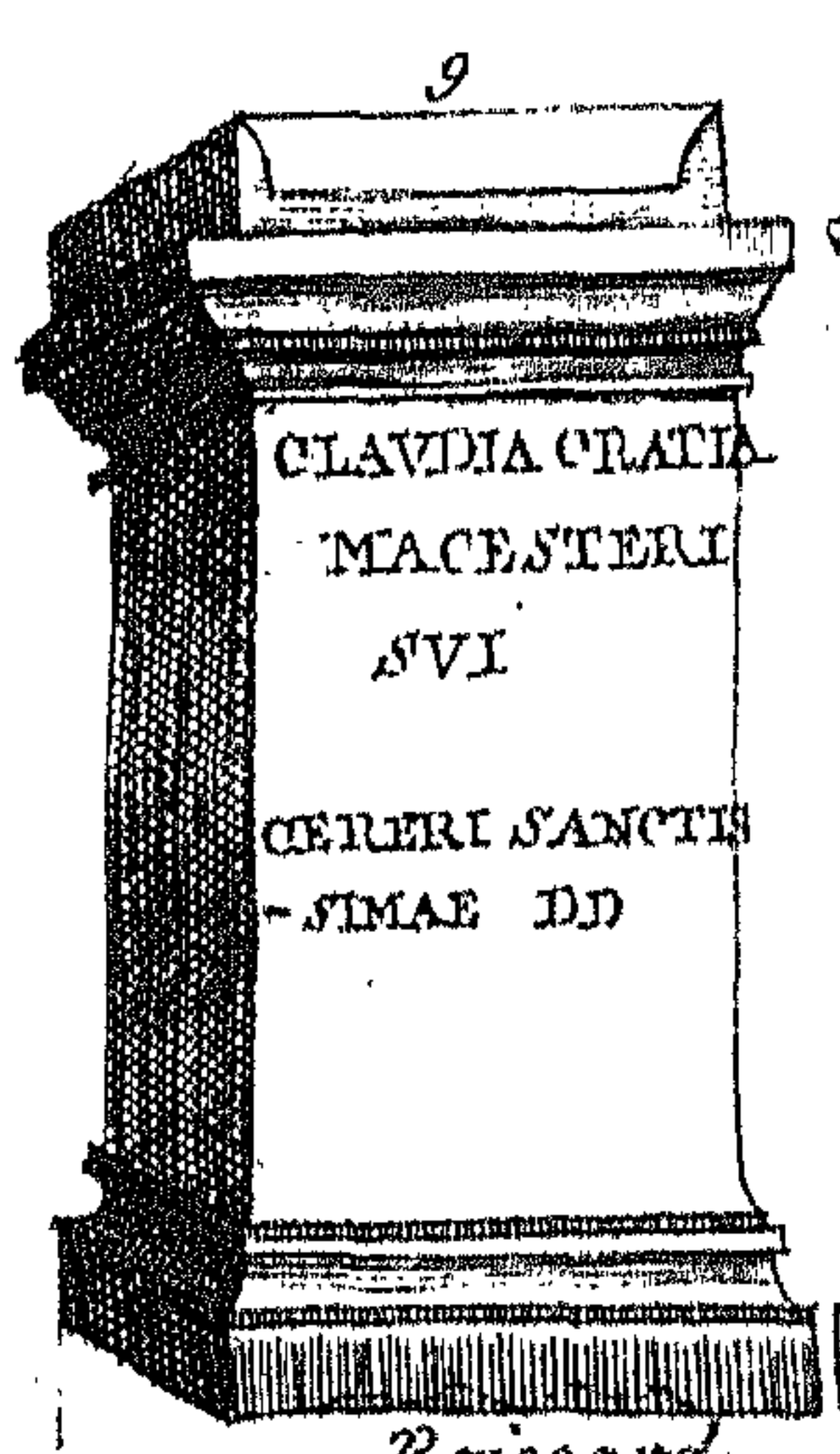
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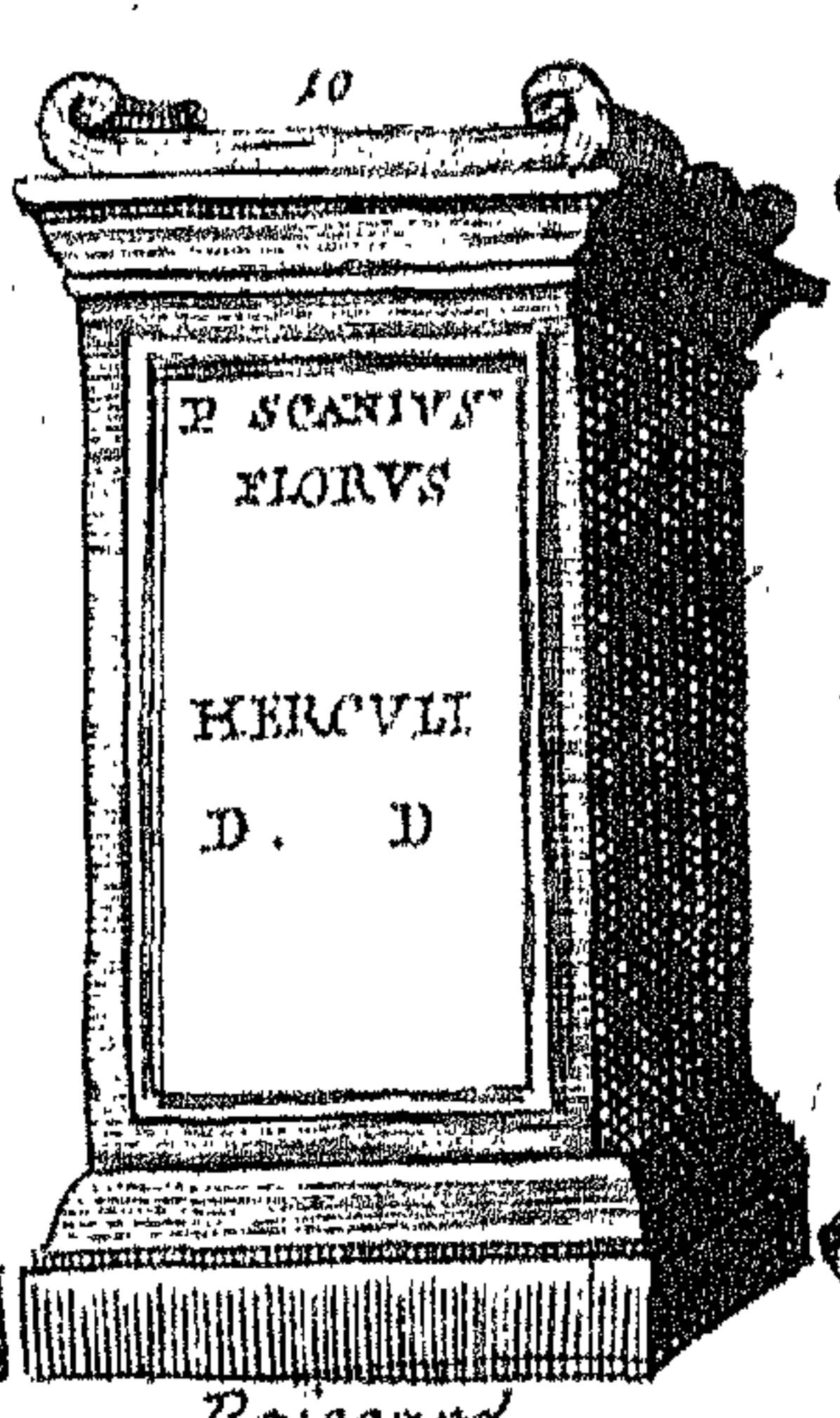
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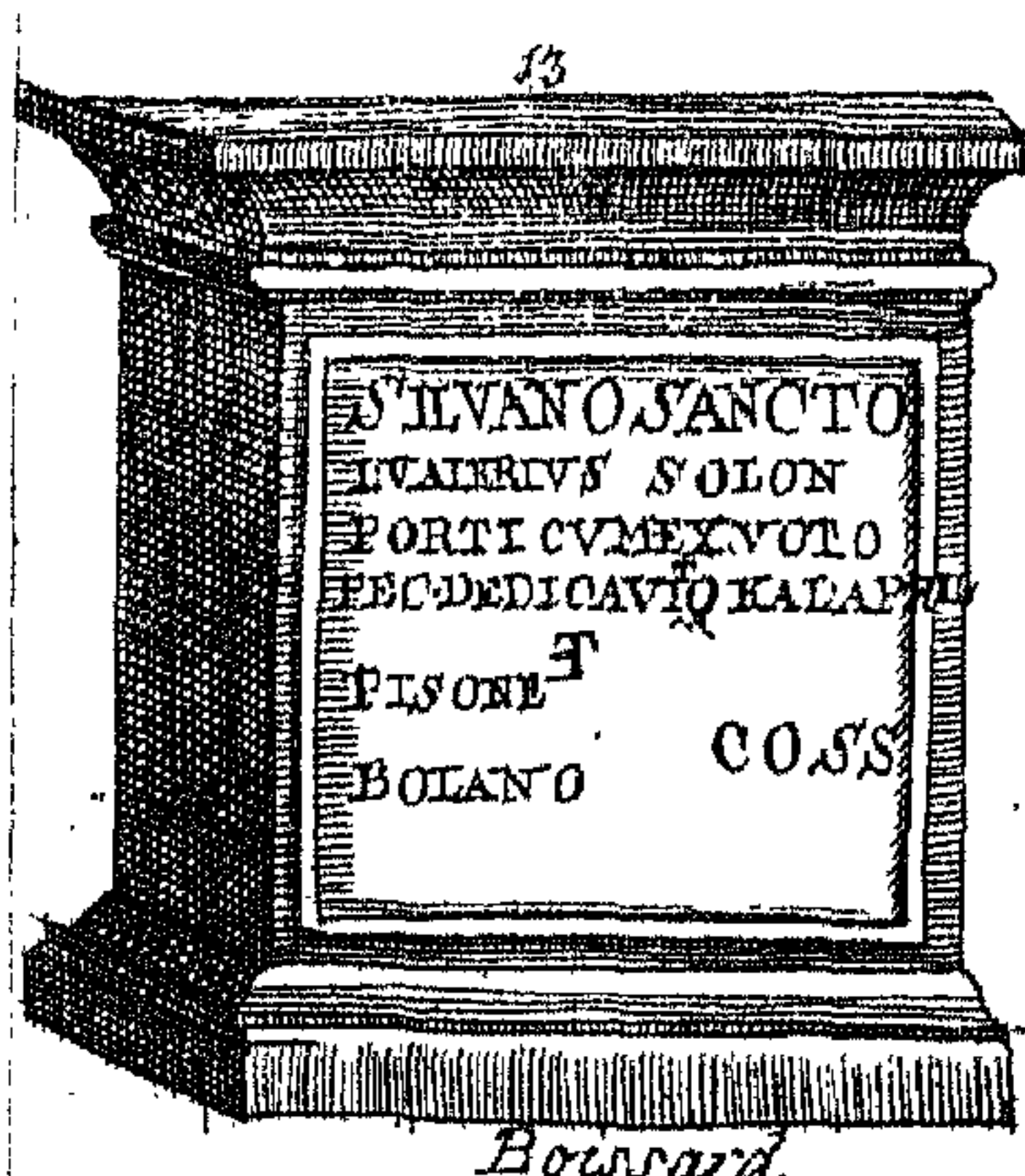
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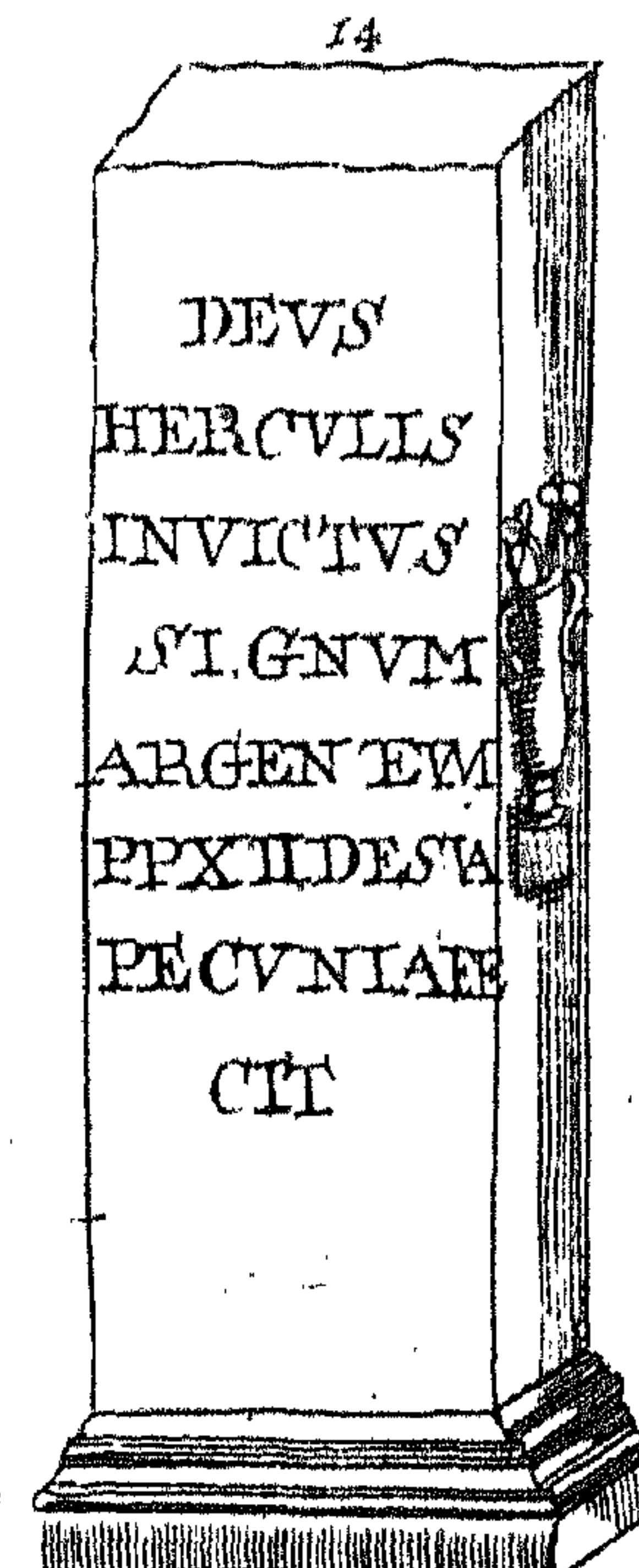
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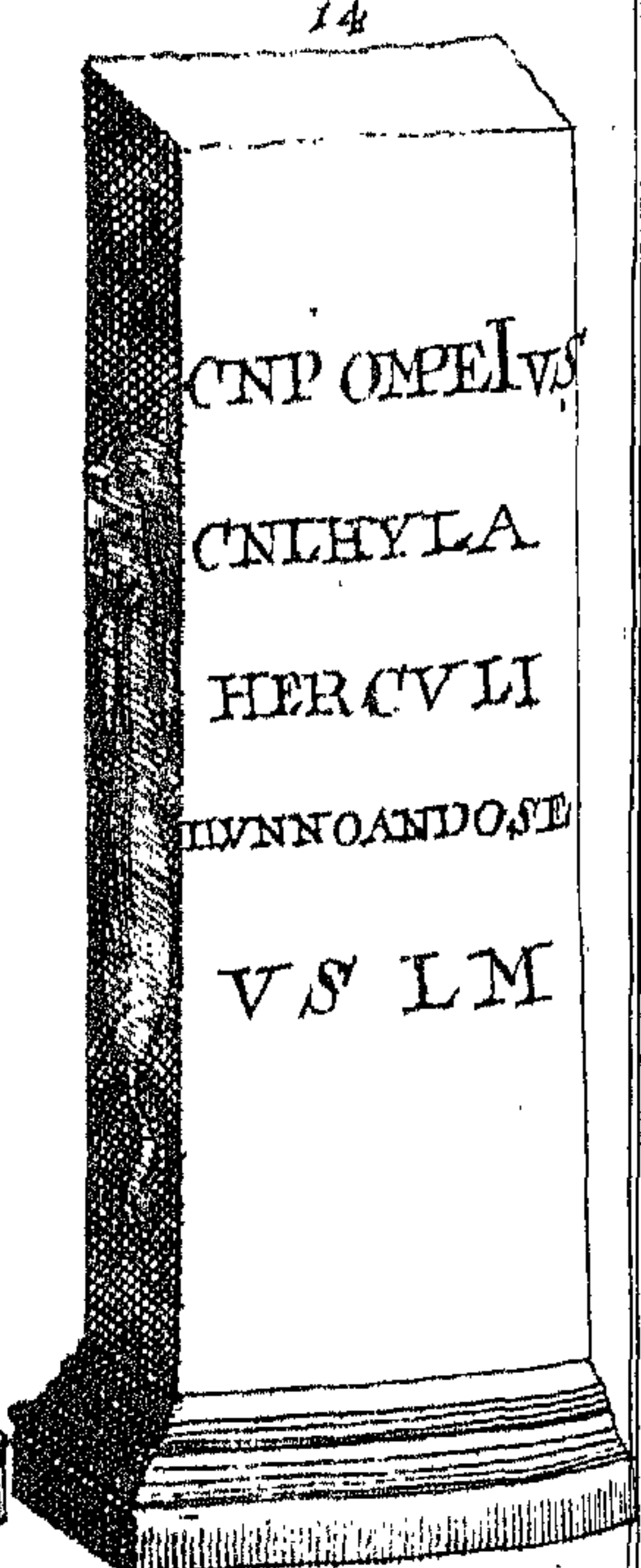
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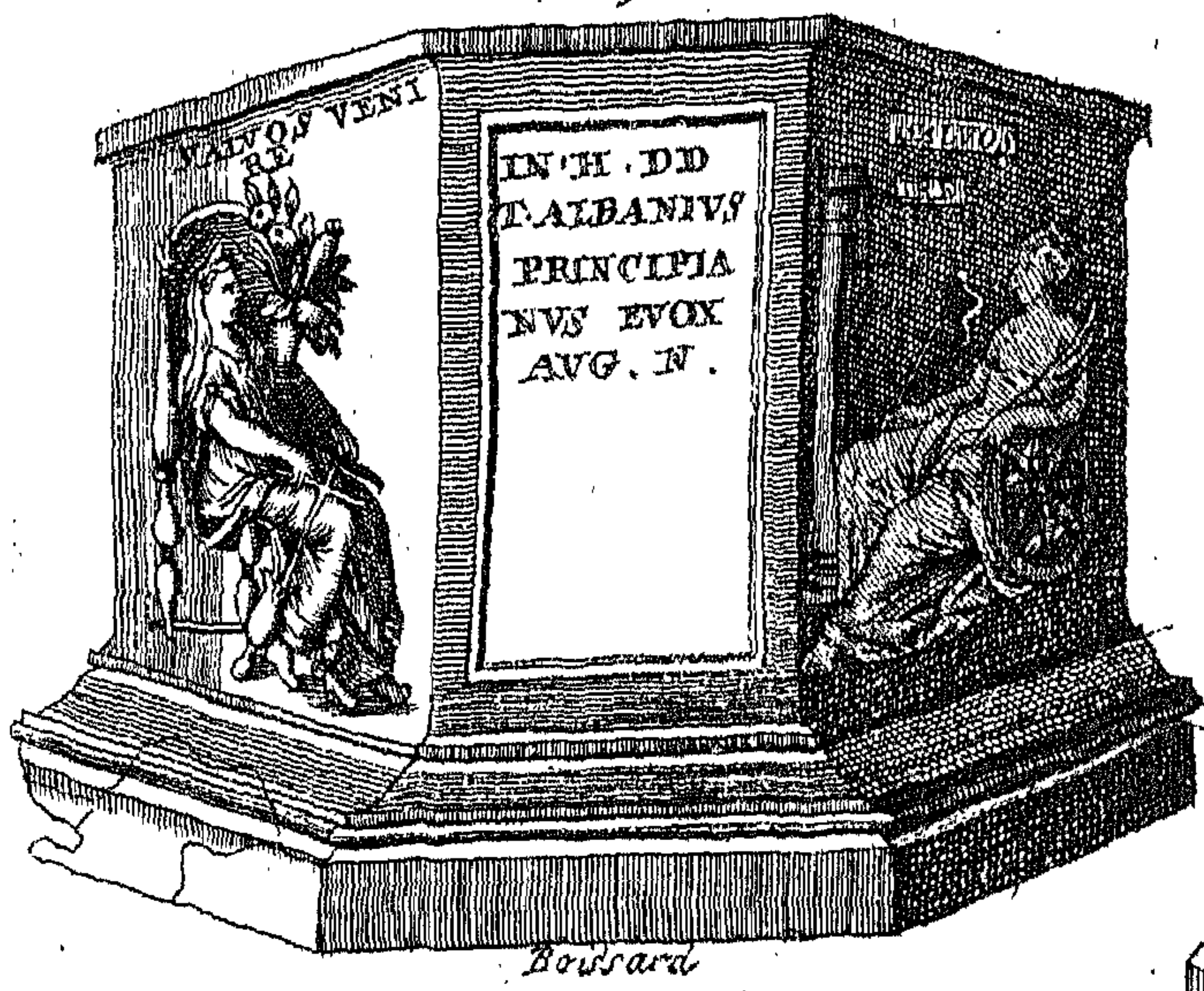
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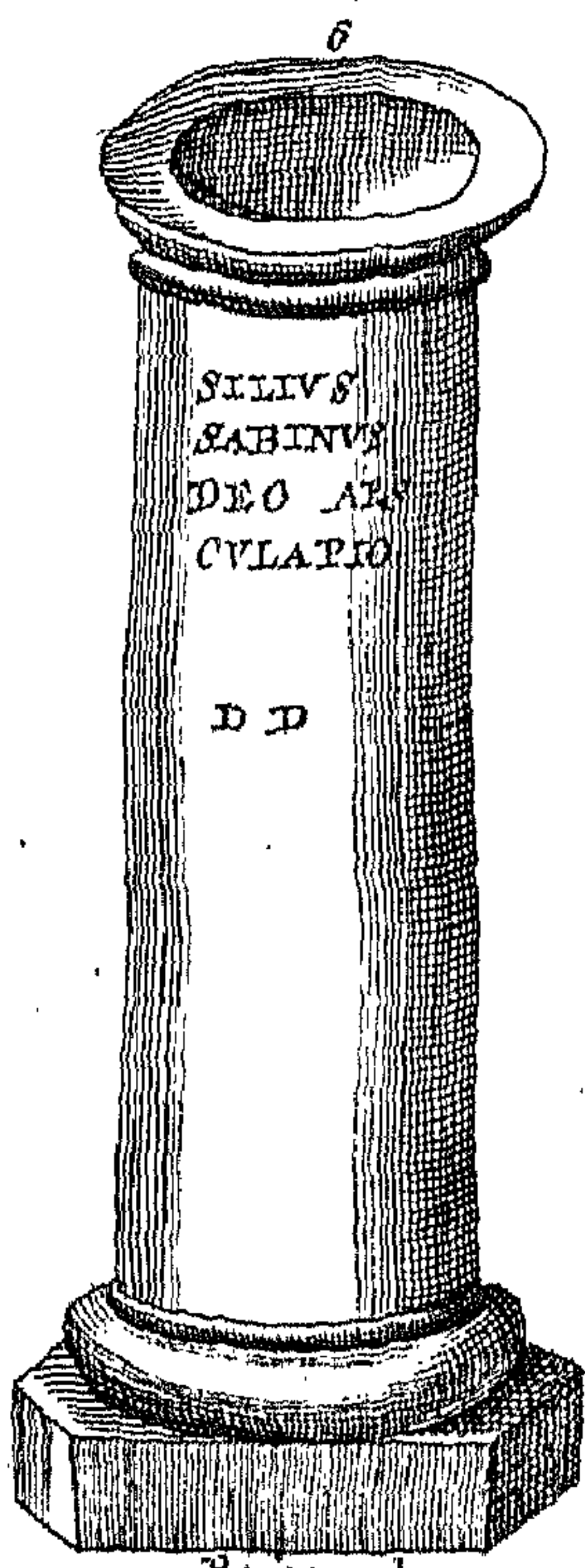
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Boussard



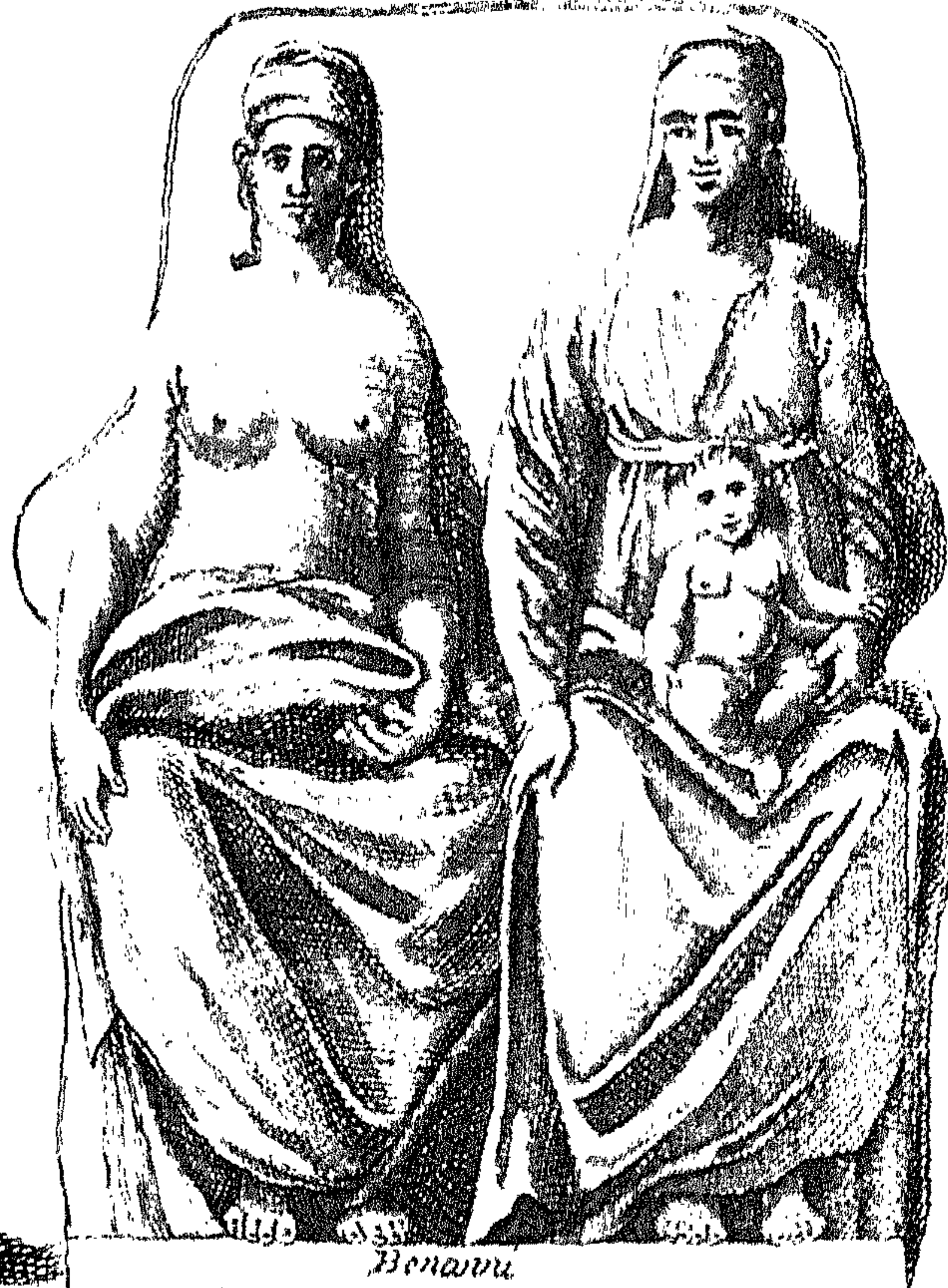
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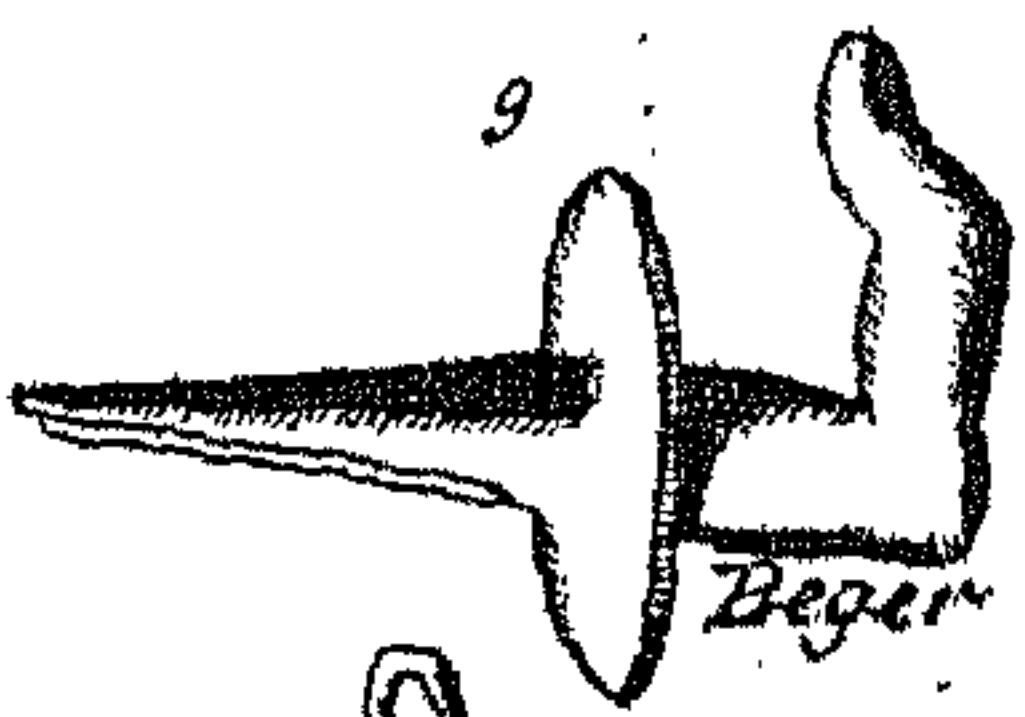
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Bonanni



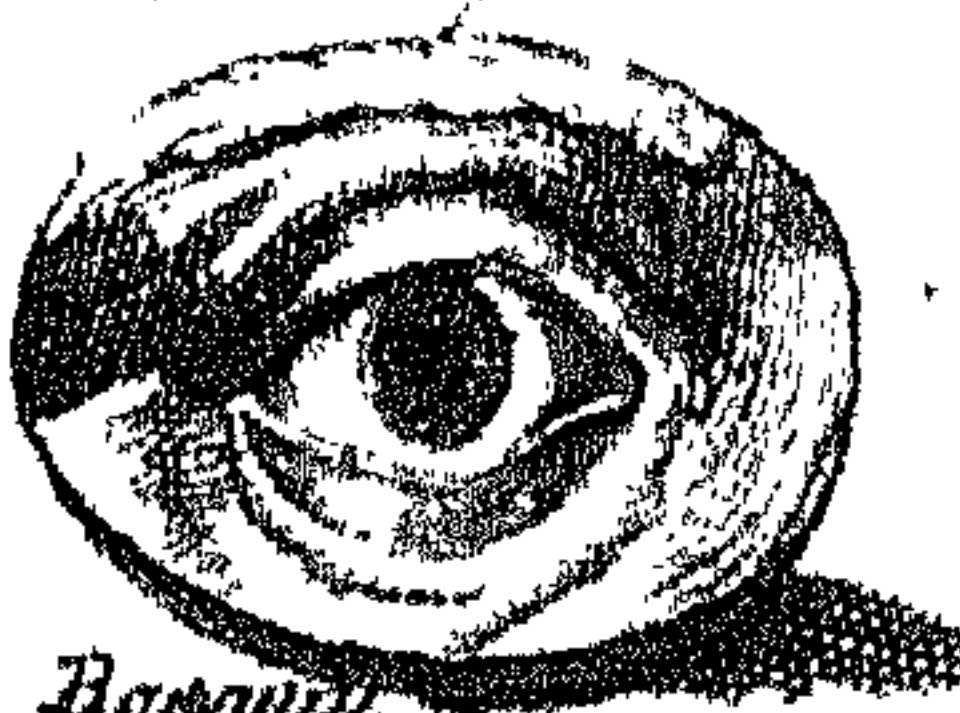
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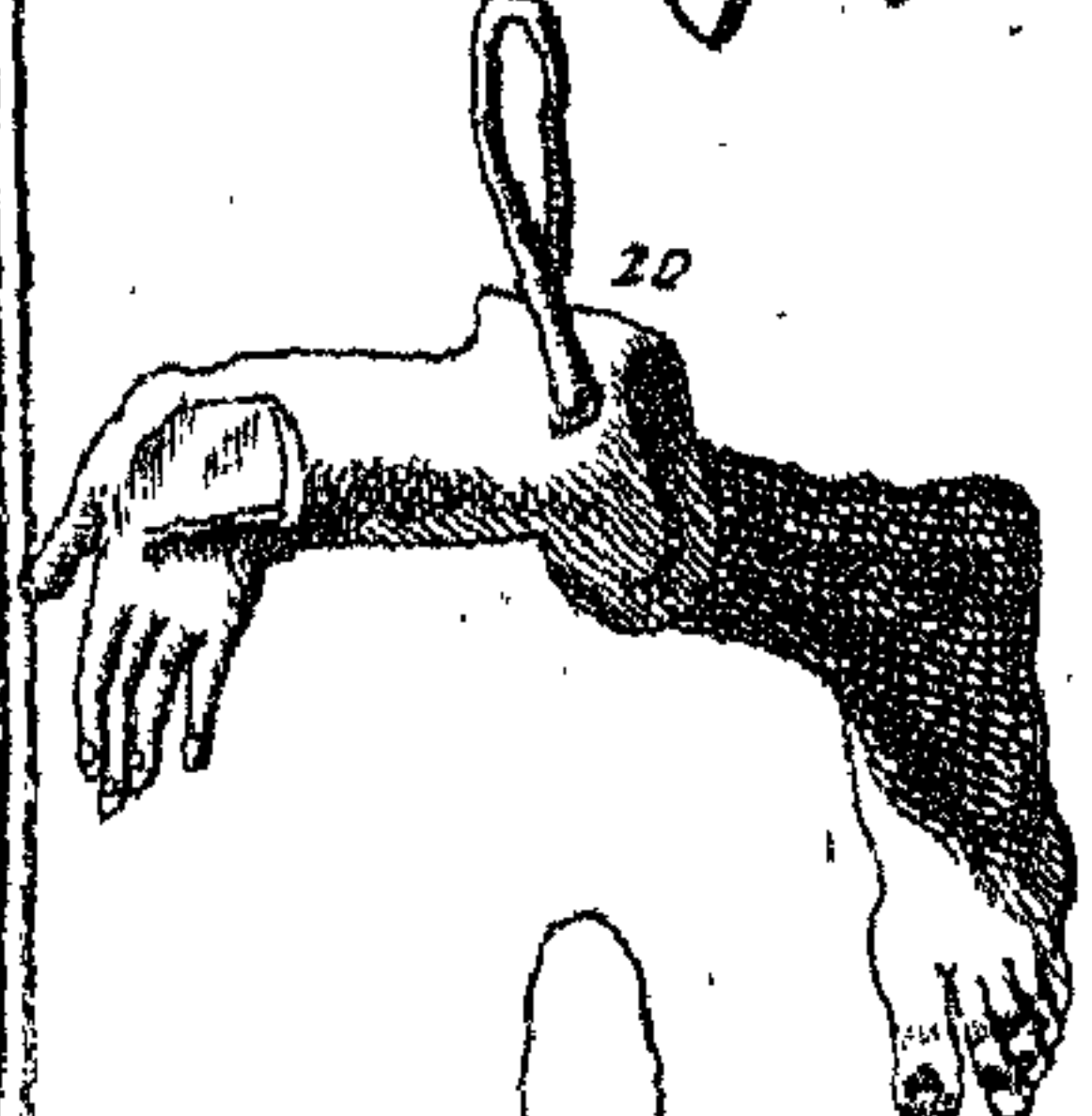
Fabretti



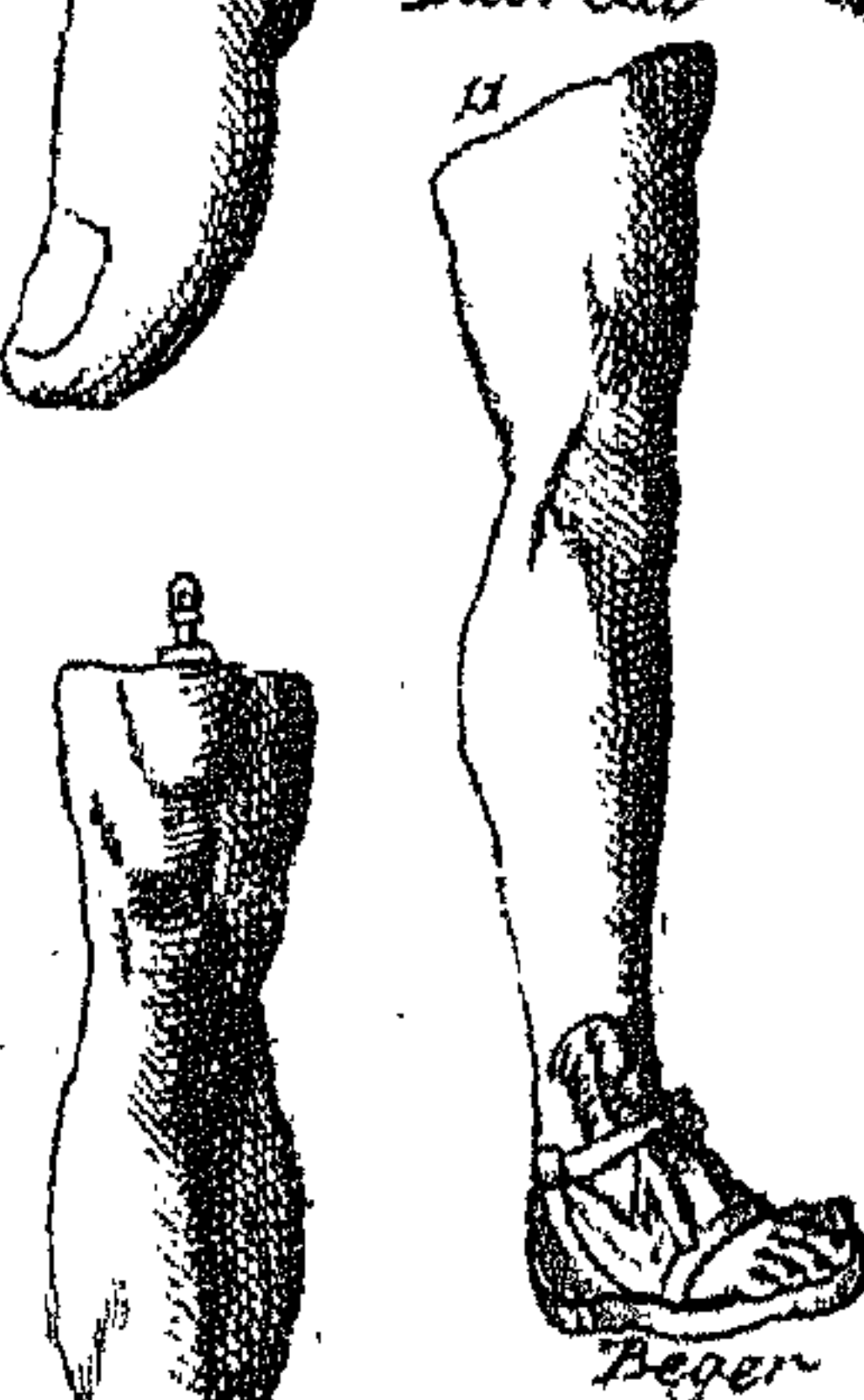
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M. Daudelat



M. de Peirere



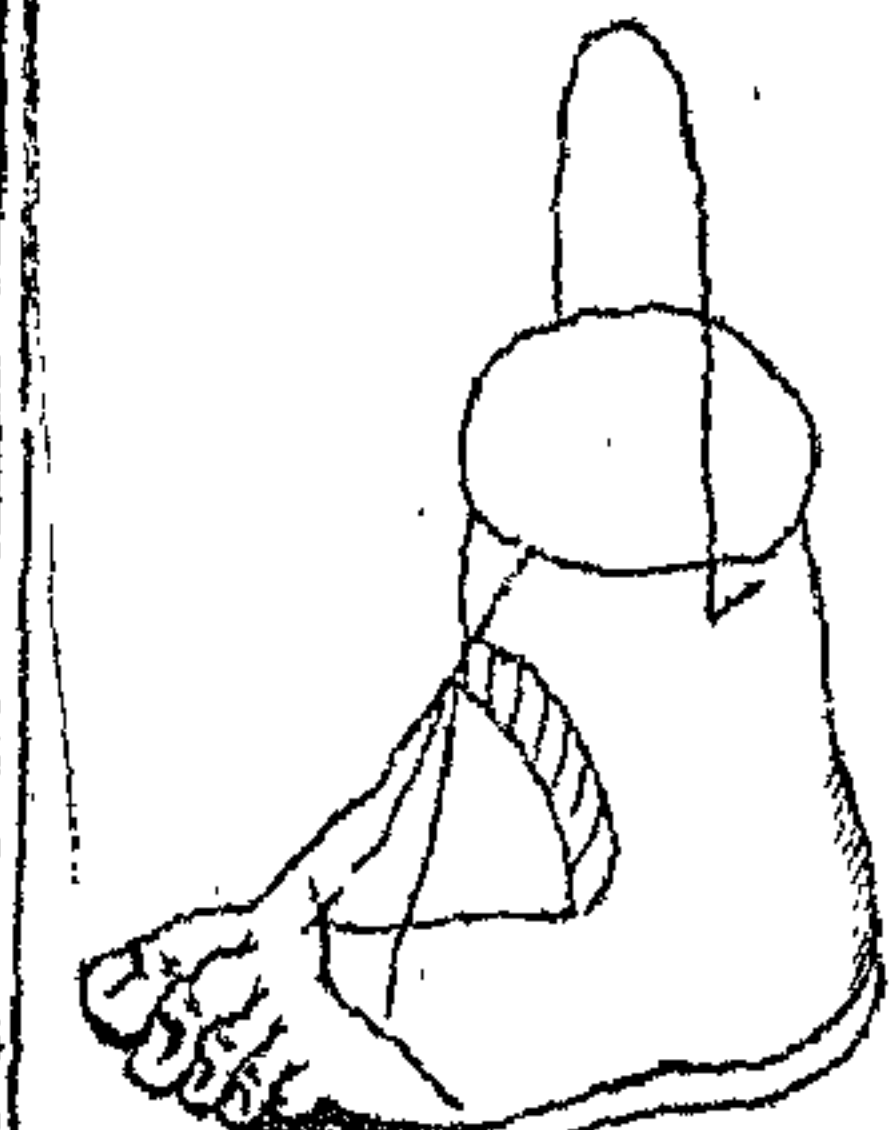
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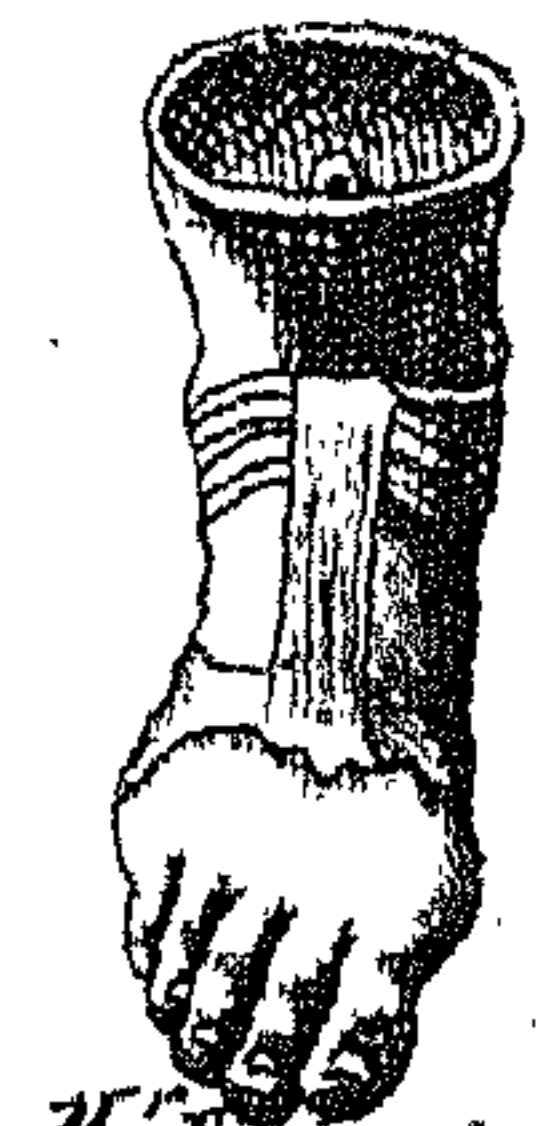
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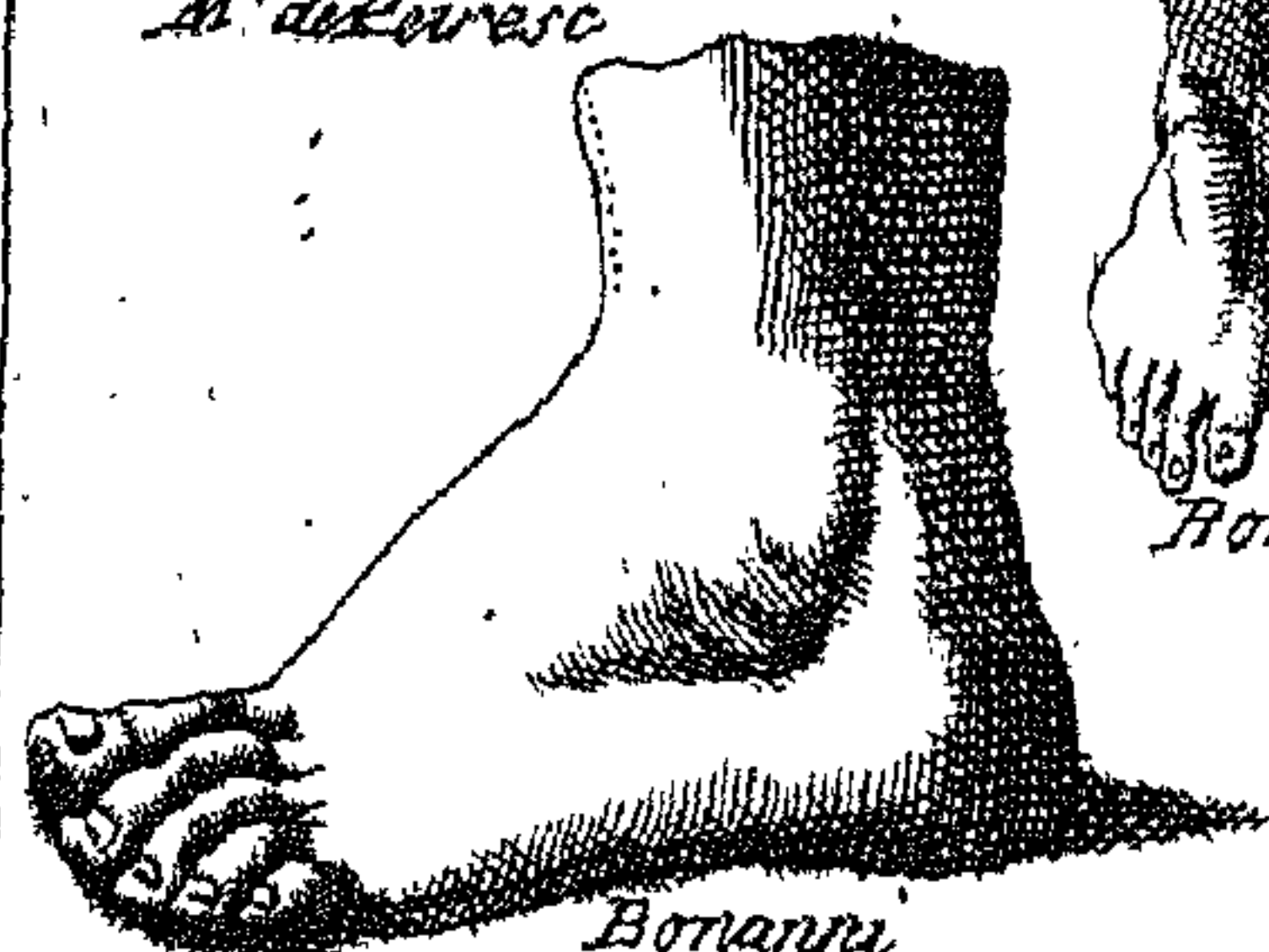
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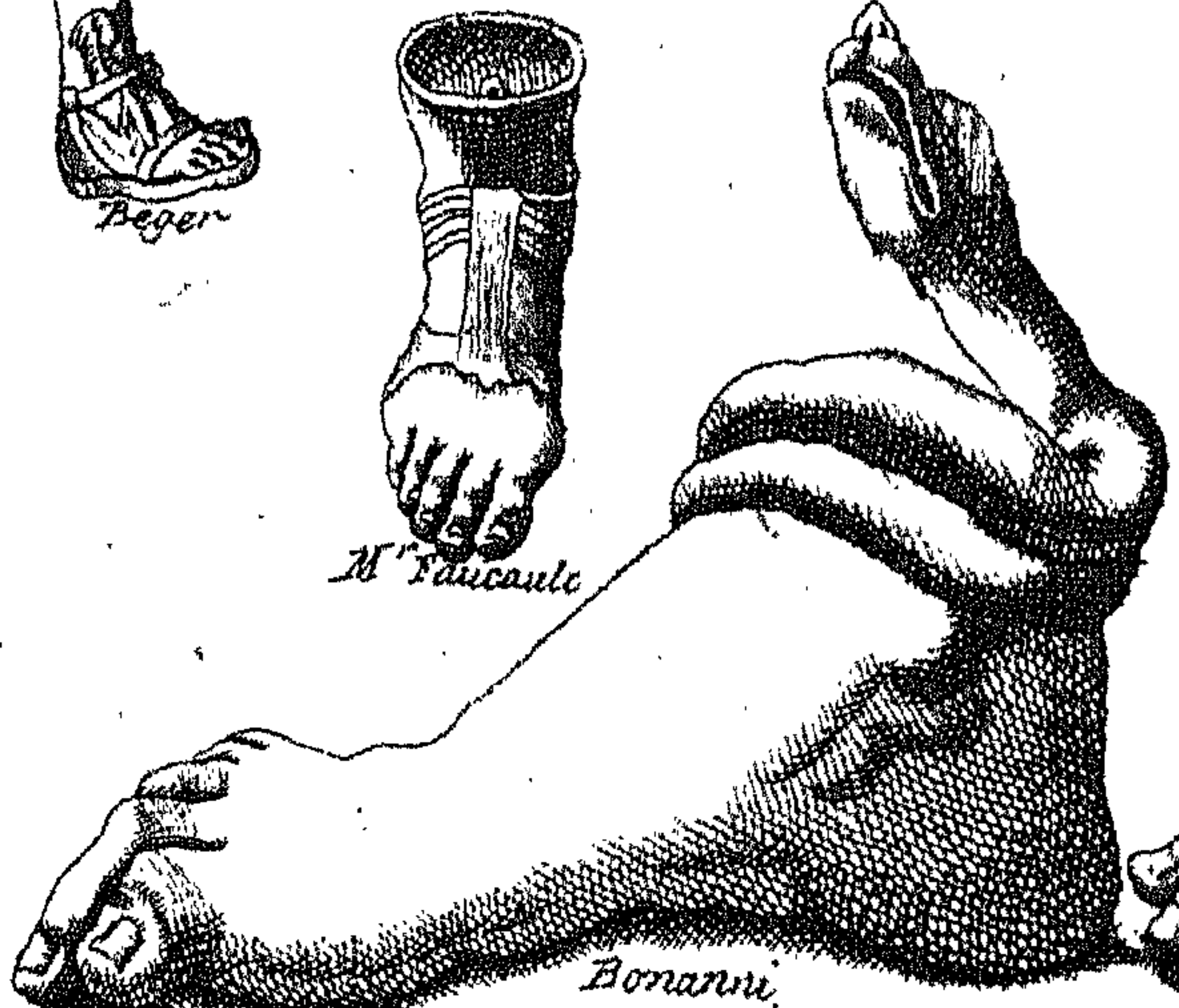
Bonanni



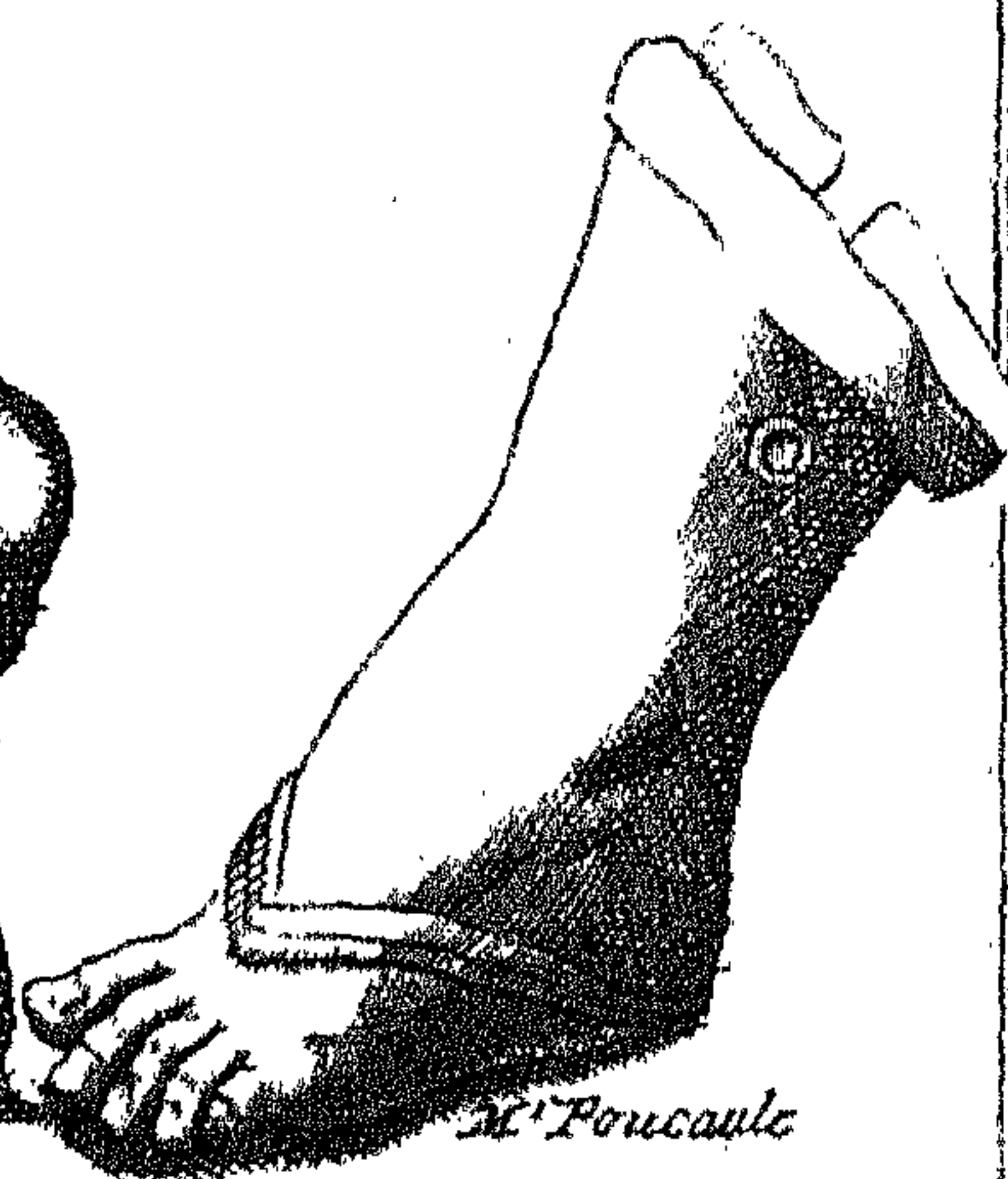
M. Faucault



Bonanni



Bonanni



M. Faucault

III. Many Antiquaries, and those of the first Rank take for Vows to *Æsculapius*, the Eyes, Fingers, Feet and Legs, which are at this Day preserv'd in several Cabinets of *Europe*. Of the Fingers, one in the Cabinet of *Brandeburgh* has been publish'd by *Beger*, who speaks of it problematically, and produces several Opinions thereupon, without adopting any. The long Point like a Nail at the lower end of the Finger, and the Finger it self bent, would incline one to think it was design'd to be fastned to a Wall, to hang something upon: But supposing this, it does not at all hinder but that it might be a Vow nevertheless, fasten'd only to the Wall, to hinder its being carried away. *Beger* also says that Mens Fingers were under the Guardianship of *Minerva*, as the other Members were of other Gods; and that therefore this Finger, and it may be another publish'd by *Fabreti*, were probably dedicated to *Minerva*. The Feet were under the Protection of *Mercury*, as may be said of all the following Feet and Legs, two of which were taken from the Cabinet of M. *Foucault*, one from the Cabinet of *Brandeburgh*, and the other three from that of F. *Kirker*. That the Leg from the Cabinet of *Brandeburgh* was so, seems to be without Controversy, the Foot having *Mercury's* Wings. 'Tis *Fulgentius Placiades* that says the Feet were under the Guardianship of *Mercury*; but here I must except one that has a Serpent upon it, that being an undoubted Symbol of *Æsculapius*, and which seems purposely put there to signify that that Foot was consecrated to him. This sort of Foot with the Serpent is also found in *Ægyptian* Monuments, as in the Image of *Serapis* and *Isis*, publish'd by *Fabreti*.

By the same reason the Eye taken from the Cabinet of F. *Kirker*, was consecrated to *Apollo*, who, according to *Plutarch*, was represented under that Form by the *Ægyptians*; the Sun, which is thought to be the same with *Apollo*, beholding the whole World, and for that reason call'd the Eye of *Jupiter*, and by the *Latins*, *Apollo Coelispex*. To these F. *Bonanni* adds another Reason, which is, that this Eye was found in the Rubbish of a certain little Hill near *Pouzzol*, where there was formerly a Temple of *Apollo*.

S. *Athanasius* says, these Parts of the human Body were anciently worshipp'd as so many several Gods. Some, says he, have rank'd in the number of Gods some Parts of the Body separately taken, as the Head, the Shoulder, the Hand, the Foot; not thinking it enough to worship the whole Body taken together. The following Finger, ⁸ publish'd by *Fabreti*, has an Inscription not legible. The next after ⁹ with the Point like a Nail, was perhaps consecrated to *Minerva*. The Hand and Foot join'd together, ¹⁰ taken from the MS of M. *Peiresc*, were probably dedicated to *Minerva* and *Mercury*. The following Leg ¹¹ with Wings to the Feet, was, without doubt, dedicated to *Mercury*, whose Symbol it carries. As to the rest of the Legs and Feet we have nothing new to say. There were also votive Hands; but as they are for the most part full of Hieroglyphicks, we shall speak of them when we come to the Religion of the *Ægyptians*.

IV. The round Altar resembling a Column is probably also a Vow: Its In- PLATE
scription is, *Jovi Soli, magno Serapidi*; To *Jupiter* the Sun, the great *Serapis*. XXXV.
The four-square Altar ¹ seems likewise to be no less, and, as the Inscription im-
ports, was dedicated to *Semo Sancus Deus fidius*, by *Sextus Pompeius Mussianus*,
Son of *Spurius*, and *Decurio* for five Years. He is also call'd *Decurio Bidentalis*;
that is, the *Decurio* of those Priests who purified, by the Sacrifice of a Sheep of
two Years old, the Places that were struck with Lightning. The following Vow
is singular, ³ and in the Inscription is call'd *Teffera*, which signifies here a Sign or
Memorial. 'Twas *Lucius Veratius*, Patron of the Peasants of the Village of *To-*
lentin, who purify'd the Victims, and who, to accomplish his Vow, freely gave
this *Teffera* the fifth of the Ides of *May*. I could readily believe with *Beger*,
that

that the Busto of a Woman that appears here, may be *Juno's*, represented here in the same manner she was worshipp'd in that Village. The little brazen Plate of Sir *Andrew Fountain*, an *English* Gentleman, ⁴ of a larger Size than it appears here, seems also to be a Vow made to some Divinity; and which the Inscription *SAC.* signifying *Sacrum*, puts beyond doubt. 'Tis a Goddess crown'd with Laurel, but what Goddess, it is not easy to distinguish. The following Altar ⁵ was erected by *C. Statius Plantianus*, in Honour of *Fortuna Redux*, and of *Jupiter Serenus*, as also of all the Gods and Goddesses under whose Protection the Emperors made War. We look upon this Altar ⁶ dedicated to *Juno pia* to be a Vow; as also the other ⁷ to *Lucina*, dedicated by *Lucius Soter* and *Staphile*. The next ⁸ is remarkable upon many Accounts: 'Tis dedicated to the *Juno* of *Julia Ausidia Capitolina*. We have often remark'd that what Genius was with regard to Men, that *Juno* was with respect to the Women; and that as the Men, according to the Theology of the Ancients, had each of them their Genius to accompany them, so had the Women also each of them their *Juno*, both which were likewise express'd in the Plural by *Genii* and *Juno-nes*, as has been prov'd by many Examples. *Julia Ausidia Capitolina* therefore erected this elegant Monument, which seems to be a Vow. At two of the Angles are twisted Columns, with Chapiters of the *Corinthian* Order; and at the other two, are two fluted Pilasters, with their Chapiters. And here by the way I must observe, that in all the Monuments of antient Architecture that remain to us, I never saw any of those twisted Columns, except in Sepulchres, and in this Monument; but in Temples and other Buildings never. On one side of the Marble is a winged Sphinx, and on the other a winged Griffon. The Frize in the front is adorn'd with two Lions.

C H A P. VII.

I. Vows to Ceres, Hercules, and Sylvanus. II. A very remarkable Monument, being a Vow to Hercules, named Ilunus. III. A great number of Vows in Greece. IV. Vows after Admonitions or Notices from the Gods, or after Visions and Dreams.

⁹ **I.** THE following Altar, ⁹ which appears to be a Vow, was dedicated by *Claudia Cratia* to the most holy *Ceres*: The other ¹⁰ by *Scanius Florus* to *Hercules*, as also the next, ¹¹ whose Inscription is, To the God *Hercules, Deo Herculi*: The next following ¹² to *Silvan Augustus, Silvano Augusto*, by *Aurelius Polychronius*. The Epithet of *August* was very commonly given to the Gods in ancient Monuments and Medals. The following Vow ¹³ was fulfill'd by *Lucius Valerius Solon*, in Honour of *Silvanus Sanctus*, to whom he built a *Portico*, as he had engag'd himself to do, and dedicated it under the Consulship of *Pison* and *Bolanus*, which perhaps should be read *Pison* and *Julianus*, whose Consulship fell in the Year of Christ 175, when *Marcus Aurelius* was Emperor.

¹⁴ **II.** The following Vow, which was sent me from *Tholouse* by the President of *Caulet Graignague*, is one of the most singular I have met with. ¹⁴ 'Tis a Pedestal of three Foot high, baring one Inch, one Foot three Inches broad, and one Foot thick. Upon the two broadest Faces there are two Inscriptions, one of which is, *Cneius Pompeius, Cnei libertus Hyla Herculi Ilunno Andose votum solvit lubens merito. Cneius Pompeius Hyla*, the Freedman of *Cneius*, hath willingly accomplish'd

complish'd his Vow which he made to *Hercules Ilunus* of *Andose*. The other Inscription runs thus, *Deus Herculis invictus, signum argenteum P P. XII. de sua pecunia fecit*: *Hercules* the invincible God: He has made of his own proper Money a Statue of Silver of twelve Pound weight. To make Sense of the last Inscription, a Point ought to be put after *invictus*; and the next Words, *signum argenteum*, &c. to be join'd to the preceding Inscription thus: *Cneius Pompeius Hyla signum argenteum de sua pecunia fecit*. According to the vulgar way of abridging Inscriptions, these Letters P P. XII. would signify twelve Foot: But in those Days when Silver was so rare, a Colossal Statue of Silver twelve Foot high would be something too extraordinary to be imagined: I therefore chuse rather to read it *Pondo duodecim librarum*, of twelve Pound weight. In the Words *Herculi Ilunno Andose*, *Hercules* is join'd to two local Names: But this is easily accounted for. The Worship of *Hercules* was in great vogue in *Gaul*, as appears both from *Lucian's* Writings (in *Herc. Gal.*) and from the Monuments in great number that remain at this Day. *Hercules Deusoniensis* frequently occurs in the Medals of *Posthumus* struck in *Gaul*, as also *Hercules Magusanus*. *Hercules* likewise occurs in a Medal of the *Segusiani*, a People of *Gaul* about *Lyons*. He is also represented in a Monument that came from about *Liege*, as we shall see below. He is again met with in the Monuments dug up in 1711, in the Church of *Nôtre Dame* at *Paris*. Now as *Hercules Deusoniensis* was so call'd from *Deusonium*, a Town or Place of *Gaul*, and *Magusanus* was also a local Name, there seems to be no room to doubt but that *Ilunus* was so too. But besides the local Name *Ilunus*, there is also another, viz. *Andose*, which seems to be the Place where *Pompeius Hyla* accomplish'd his Vow: So that the Sense will then be, that he dedicated his Statue of *Hercules Ilunus* in a Place call'd *Andosa*. Nor is this at all strain'd: For we frequently meet with Gods with local Names, who still retain those Names in other Places. Thus *Diana Ephesia*, for Example, was worshipp'd at *Marseilles* and in *Spain* with the Surname *Ephesia*. *Venus Erycina* also, who took that Name from *Eryx* in *Sicily*, had a Temple at *Rome* dedicated to her under that Name. *Jupiter Olympius* was likewise honour'd in many Places by the Name of *Olympius*. On one of the lesser Faces of the Pedestal, there is the Skin of the Lion upon *Hercules's* Club, which is a Trophy pretty often seen upon the Monuments of this Divinity; and on the opposite side is a Vase with Leaves, which perhaps may be no more than the Carver's Fancy, unless it be an Ornament proper to *Hercules Ilunus*.

III. The Task would be endless, should we pursue the Subject of Pagan Vows quite through, there being little else to be seen in all their Religion: For most of the Statues, Temples, Altars and other Monuments above are Vows, or rather the Accomplishment of Vows. Nor are there fewer among the *Greeks* than among the *Romans*; all the Country, says *Strabo* speaking of *Elis*, being full of Presents made to the Gods, to *Diana*, *Venus*, and the *Nymphs*; nay, the very Ways are adorn'd with Monuments to *Mercury*, and the Shores with Monuments to *Neptune*. Oftentimes they made Vows to several Gods at a time, of which sort we have already seen not a few. In *Gruter* there's one that was made to the Council and Assembly of the Gods, *Consilio Deorum & coetui Deorum*: But amongst the Vows there's none more notable than that of *Fabius Maximus*, related by *Plutarch*. When the Terror of *Hannibal* oblig'd the *Romans* to make him Dictator, he promis'd to sacrifice to the Gods all that should be born in *Italy* that Year, Goats, Pigs, Lambs and Calves, and to offer them all that the Fields, Rivers and Meadows should produce.

IV. One thing very remarkable is, that in the Inscriptions made for Vows, 'tis often said that it was done at the Command of some God: Thus in an Inscription

Inscription above, he that fulfils the Vow, says that he does it at the Command of *Jupiter Optimus Maximus*; and in another, upon the Admonition of *Bellona*, *Bellona monito*. Sometimes they say they receiv'd this Admonition in a Dream or Vision, as in the Inscriptions where it is read *somno monitus*, or *somnio monita*; which might very well be, if we consider the Force of Prejudice and Desire. In many Inscriptions these Vows are said to be made after a Vision, and thus express'd, *ex visu*, or *ex viso*, or *visu monitus*; which Visions I take to mean no more than Dreams. There was also another way of receiving Monitions from the Gods, which was by Presages, and which they express'd thus, *viso omine*: But of these Presages, or Omens, there was almost an infinite Number and Variety: We shall speak to them hereafter. Another way of knowing the Pleasure of the Gods, was by the Answers or Prophecies of the Priests, Prophets, *Galli*, *Fanatici*, *Archigalli*, and such like Juglers, and which in *Gruter* is thus express'd, *ex vaticinatione Archigalli*: But the chief and most celebrated way of all of knowing the Will of the Gods, not only with regard to Vows, but to every other thing, was that of Oracles, of which in the following Chapter.

C H A P. VIII.

I. Some Oracles were given by the Operation of Demons, tho' very few, the much greater number were only an Imposture of the Pagan Priests. II. A great number of Oracles among them. III. The Origin of the Oracle of Delphos. IV. The great Concourse of People to it; the Cheats and Tricks of the Delphic Ministers. V. Who those Ministers were.

I. 'TIS not my Design here to enter into that famous Question disputed in our Days, namely, Whether Devils did indeed give Responses in the Oracles, or all the Oracles spoken of by the Ancients were nothing but the pure Imposture of the Priests, Prophets and other Ministers of the *Gentiles*? The common Opinion is, that Devils were concern'd in them, and that oracular Responses were really given by them, deceiving not only those that consulted them, but even the Priests and Ministers themselves. Learned Men however of later Times are of another Opinion, and hold, that all those Oracles, Answers and Predictions given by Priests, Prophets, or others of whatever Order or Sex, were nothing but Cheat and Imposture, carried on to deceive the People, and cheat them of their Money. For my part, I am verily persuaded, that most of those things related by the Ancients touching their Oracles, Divinations, and Prodigies, were either founded only in the Imaginations of Men, or else were invented by cunning Priests to traffick in, and get their Living by: But then absolutely to deny there was ever any such diabolical Operation, is, in my Opinion, to give the Lie to the sacred Scriptures, which speak clearly to this Point. In vain therefore are those Shifts of *Vandale* to persuade the World, that the calling up *Samuel's* Soul by the Witch of *Endor*, was nothing but an Imposture of that Woman, and that neither God nor Devil had any hand in it; seeing whosoever reads that Story in the holy Scriptures without Prejudice, will be convinc'd of the Reality of that Fact, in spite of all the Reasons he has brought to weaken the Credit of it.

II. What

II. What therefore I propose to my self in this Chapter, is to treat of the most celebrated of those ancient Oracles, of their Origin, and of the manner of giving their Responses. *Vandale* has given us a long Account of all the Oracles mention'd either by Writers or Monuments: But then, under the Name of Oracles, he comprehends not only all the famous Places where Responses were given in the Name of the Gods, but also all others where any Answer pretended to be divine was given, whether by Priests, Prophets, Fanaticks, Lots, or in short, in any manner whatsoever: In which Sense, if we understand Oracles, we may take into the Account all the Temples of the *Gentiles*, there being none of them, in my Opinion, where something of this kind was not done. We shall therefore speak only of the principal Oracles, and shall begin with the most celebrated of those, namely that at *Delphos*.

III. We have already said something concerning the Origin of the *Delphick* Oracle, in speaking of the *Pythian*, where we related what *Diodorus Siculus* says of a certain Gulf or Den, out of which there issued a prophetick Vapour, that first seiz'd a Flock of Goats that were feeding beside it, then the Herdsmen, and afterwards others: But as many of those that were seiz'd with these Exhalations, fell into the Gulf and perish'd there, a three-footed Stool was fix'd there for the Prophetes to sit upon, whom they call'd *Pythia*, and for other Ministers. Others, according to *Pausanias*, report, that at the first it was the Place of Oracles of the Goddess *Tellus*, and that *Tellus* made choice of a certain Nymph call'd *Daphne*, to preside there: 'Twas also reported, that in that Place there was an Oracle both of *Tellus* and *Neptune*; that *Tellus* pronounc'd her Oracles with her own Mouth, but *Neptune* by an Interpreter call'd *Pyrcon*; that *Neptune* afterwards gave up his Part of the Oracle to *Tellus*; that *Tellus* gave the whole to *Themis*, and that *Apollo* at last receiv'd it from *Themis*, after having granted to *Neptune* the Oracle of *Calaurea*. The common Opinion was, that none but Women prophesied there of old. 'Tis also reported, that the first Temple was made of nothing but Laurel-boughs; but that afterwards it was made of Beeswax and Wings, and then again of Brass, which ought not to be thought incredible, seeing at *Lacedæmon* there was a Temple of *Minerva*, of that Metal: This Temple of *Apollo* was however destroy'd by Fire, and afterwards rebuilt.

IV. Mythologists say that a Dragon guarded the Den or Cave, in which *Themis* deliver'd her Oracles, and some even say that the Dragon it self did the same. *Apollo* coming to this Den, kill'd this Dragon with his Arrows, who hindred his going in, and took Possession of the Place, after which a Temple was built to him there. To this Temple there was a prodigious Concourse of People, who all came to consult the Oracle: The Rich repair'd thither in great number, and found there Conveniences for Lodging, and Persons to conduct them through all the holy Places, and relate the Wonders that were done, as they said, every Day. Nothing could be better contriv'd to excite devout Souls, nor no Allurements more proper than these to extort large Gifts from them, by which means a great number of Juglers got a Subsistence. These were their Lordships, says *Lucian*, their Estates and their Revenues, every one bringing Presents of such things as their Country produc'd, *Phrygians*, *Lydians*, *Persians*, *Affyrians*, *Phoenicians*, and even the *Hyperboreans*, so that these Impostors liv'd in the greatest Plenty, and abounded in every thing.

V. There were at *Delphos* five *Hofii* or holy Men, whose Business was to attend the Diviners, and to sacrifice with them: This Office was for Life, and the Officers suppos'd to be descended from *Deucalion*: The Victim they offer'd at their Institution was call'd *Hofioter*. There were stated Days for the Oracles, on which only Persons were allow'd to consult. He who came to consult, was first oblig'd to sacrifice. Besides the *Pythian* Prophetes, there were also many other

Prophets, as well as in many other Temples; which Prophets, it's said, were there to explain the Oracles pronounc'd by the *Pythian*, these being generally so obscure, that they could hardly be understood: There were also Poets that put the Oracles pronounc'd into Verse. While the Oracle was pronouncing, it was necessary the Victim should be seiz'd with a Trembling through all its Limbs, otherwise they were to sacrifice again. The Priests, says *Plutarch*, had an Art to make them tremble, by throwing cold Water upon them, and almost drowning them with it.

Before the *Pythian* took her Place upon the *Tripod* to deliver her Oracles, she drank Water of the *Castalian* Fountain, which *Pausanias* calls *Cassotis*. She then seated her self upon the *Tripod*, and being inspir'd with the Exhalation of the Place, pronounc'd her Oracles, which the Prophets afterwards explain'd, and the Poets turn'd into Verse.

C H A P. IX.

I. The Oracle of Dodona, a Description of the Place where it was given. II. The Doves and Oak of Dodona. III. Three Prophetesses of Dodona. A remarkable History on the Subject.

I. **T**HE Oracle of *Dodona*, with its sounding Kettles, so famous in Antiquity, and which gave occasion to a Proverb, are describ'd in a curious Fragment of *Stephen of Byzantium* in the *Coislinian* Library, lately and more correctly printed by us: This Description is taken from the Relation of four Authors, *Polemon*, *Aristides*, *Tarrhæus* and *Menander*. There were two parallel Pillars near to one another, upon one of which was a Vase of Brass of the ordinary Size of Kettles of that time, and upon the other a little Boy with a brazen Scourge in his Hand, moveable, and with many Lashes, which, when the Wind blew, was driven to strike upon the brazen Vase, and make it sound, and this continuing as long as the Wind blew, and the Wind at *Dodona* commonly blowing, it follow'd, that this brazen Vase was almost always ringing; from whence came the Proverb of *æs Dodonæum*, when any one talk'd too much, or any Noise continued a long time. *Menander* reported, that if a Man did but once touch this Brass, tho' by chance, it would ring for a whole Day. The above-cited Authors do none of them mention more than one Vase, which seems to agree best with the Proverb, that being also in the singular Number, *æs Dodonæum*. But *Demon*, cited by *Stephen of Byzantium*, makes many of them, and calls them *Tripods*. The Temple, says he, of *Jupiter* of *Dodona* has no Walls, but has *Tripods* plac'd one so near another, that if a Man touches but one of them, the Sound is immediately communicated to all the rest, and continues for a long time. But *Suidas*, who cites also *Demon*, takes notice of Kettles, and not of *Tripods*.

II. Others speak of the Doves of *Dodona*, that spoke and deliver'd Oracles in the room of Prophets. Of two Doves, according to *Statius*, cited in the first Volume under *Jupiter*, one flew into *Libya* to pronounce the Oracles of *Jupiter Hammon*, and the other staid at *Dodona*. There was also in the same place an Oak, or as others have it, a Beech-tree, which was of use in the Oracles of *Dodona*; from whence it comes that *Jupiter* of *Dodona* is sometimes call'd *Phegonæus*, or one who dwelt in a Beech-tree.

III. Do-

III. *Dodona*, according to *Strabo*, had three Prophetesses, of whom he relates a very remarkable Story. The *Thracians* making War with the *Bœotians*, came to a Truce with them, and afterwards fell upon them in the Night, and routed them; the *Bœotians*, in Confidence of the Treaty, neglecting to guard their Camp. The *Bœotians* afterwards complaining of the Breach of Faith, the *Thracians* made answer that they had done nothing in Violation of the Truce, that being made for the Day-time, and therefore of no Obligation in the Night. This Trick of the *Thracians* gave occasion to the Proverb, *Thracicum commentum*. The War by this means continuing, the *Pelasgians*, who were in the Interest of the *Thracians*, went to consult the Oracle, but what Answer was given is not known. The *Bœotians* also on their part consulted the Oracle of *Dodona*, and were answer'd by the Prophetess that they should succeed in their Enterprizes, if they would act wickedly. The *Bœotian* Legates suspecting that the Prophetess gave this Answer to deceive them, and to favour the *Pelasgians*, from whom she descended, laid hold on her, and threw her upon a Pile and burnt her alive, reasoning thus with themselves, that which way soever the Action was turn'd, it was still just: For if the Prophetess intended to deceive them, she was rightly punish'd for her Deceit, and if she spoke sincerely, they only executed the Advice of the Oracle. The People upon this, who inhabited about the Temple, assembled and took the *Bœotians*, but not daring to put them to Death without a judicial Authority, they carried them before the two Prophetesses that remain'd. The *Bœotians* cried out against this as an unheard-of thing, that Women should sit as Judges: Two Men were therefore added to the two Women to try the Cause, by which means there happened an Equality of Voices, the Men espousing the Interest of the *Bœotians*, and the Women the contrary. This happening so, the *Bœotians* were acquitted, and from that time, whenever they came to consult the Oracle of *Dodona*, Men always gave the Answers, and not Women. The two remaining Prophetesses, who could not revenge the Cause of their Companion, explain'd the aforesaid Oracle very differently, and told the *Bœotians* that the God commanded them to amass their Tripods every Year, and bring them to *Dodona*, which they accordingly did.

C H A P. X.

- I. *The Oracle of Trophonius's Cave, and the singular manner of consulting him.*
 II. *A Description of his Cave, and of the Ceremonies observed by them who entred into it, to consult him.* III. *What they ought to do when they came out of the Cave.*

I. **T**HE Oracle of the *Trophonian* Cave was very famous in *Greece*. It was not permitted any to enter into it without performing certain Rites, without which the Pagans said they expos'd themselves to some divine Punishment: Of this they alledg'd several Examples, one of which we have given above where we treated of the Temple of *Latona*. He who desired to enter in, says *Pausanias*, according to the accustom'd Rites, was oblig'd to stay some Days in a certain Chappel of *Bonus Genius*, or *Fortune*, during which time he purify'd himself various ways, abstain'd from hot Baths, and wash'd only in the River *Hercyna*: His Viſtuals was the Flesh of Sacrifices, which he had in abundance; for Sacrifices were offered to *Trophonius*, and to his Sons, to *Apollo*, to *Saturn*, to *Jupiter* surnamed the King, to *Juno Heniocha*, and to *Ceres* surnam'd *Europa*, who is said to

to have nurs'd *Trophonius*. At each Sacrifice a Soothsayer explor'd the Entrails of the Victim, from whence he told the Suppliant, whether *Trophonius* would be propitious or not: But it was not the Entrails of all sorts of Victims that could clearly discover the Disposition of the God; but those only of the Ram, which was sacrific'd in a Hole the Night before the Entrance into the Cave, invoking at the same *Agamedes*: All the Sacrifices offer'd before, how favourable soever they were, serv'd for nothing, if the Entrails of the Ram were not so too: But if these were favourable, the Suppliant then descended with Confidence, and the Descent was made in this manner: The Priests bring him in the Night to the River *Hercyna*, where two Boys of the Town, about thirteen Years old, whom they call'd *Hermæ*, anoint him with Oyl, and wash him. After this they bring him, not strait to the Oracle, but to two Fountains that were near together: There he was to drink of the Water, call'd the Water of Forgetfulness, that all his Cares he had before might be buried in Oblivion: After that they gave him to drink of the Water of *Mnemosyne*, that he might forget nothing of what he was to see in the Cave. After he had seen the Statue of *Trophonius* made by *Dædalus*, as it's said, and which the Priests shew'd only upon this Occasion, he worshipp'd it, and pray'd to it, and then proceeded to the Oracle, having put on a Linnen Tunick girt with Strings, and a Pair of Slippers, according to the Fashion of the Country.

II. This Oracle was upon the Mountain above the sacred Grove, and was surrounded with a Wall of white Stone, almost two Cubits high, and adorn'd with Obelisks of Brass on both sides the Gates. The Cave was made proportionably, and resembling an Oven, whose Breadth was about four Cubits, and Depth eight: There were no Stairs to go down to it, but only a Ladder: He that went down carry'd Cakes with him made up with Honey, and first put his Feet into the Cave, his whole Body immediately following, as if he was pull'd in. When he was got down he was made acquainted with Futurity; but this every one was not taught the same way, some being inform'd from outward Appearances, and others by Word of Mouth. They always return'd the same way they went in, and with the Feet foremost.

III. 'Tis said, that all that ever enter'd into this Cave, came out again, except one of the Guards of King *Demetrius*, who having enter'd in without the preparatory Rites, and without design to hear or see any thing, but only to carry away the Gold and Silver he hop'd to find there, return'd no more, tho' his Carcass was said to have appear'd elsewhere. When he that enter'd to consult the Oracle, was come out of it in the manner already mention'd, the Priests seated him in a Throne call'd the Throne of *Mnemosyne*, not far from this Cave, and there they enquir'd of him what he had heard or seen; after which he was committed to certain Persons, who carried him into a Place consecrated to *Good Fortune*, or *Good Genius*, where he had been before, and where he now was all astonish'd, and besides himself, neither knowing himself, nor those that were about him: However he at last came to himself, and laugh'd as usual. All those that went into this Cave were oblig'd to write all that they saw and heard, in a Table-book, and to hang it up there. All these things thus describ'd by *Pausanias*, he says he himself has prov'd. The Story related above, as taken from *Athenæus*, does not very well agree with this Account given by *Pausanias*; but these Variations are often observ'd elsewhere concerning Matters of religious Rites and Customs. 'Tis probable however that *Pausanias*, who, as himself says, went into this Cave with all the usual Ceremonies, has truly related the thing as it was in his time.

These were the chief and most celebrated Oracles of the *Gentiles*; tho' there was an infinite number of others every where. *Vandale*, who, as has been said, made a long Enumeration of them, has not for all that given us a hundredth part; every Region and every City having some sort of Oracles.

C H A P. XI.

I. The Fanatici the same as the Bellonarii. II. An Image of one of them. III. The Sortilegi, and the manner of casting Lots. IV. Some singular Prestigiæ. V. Others. VI. The Omens of things. VII. The Omens of Words.

I. **T**HE *Fanatici* took this Name from *Fanum*, which signifies Temple: These liv'd in the Temples, and being often seiz'd with a kind of Enthusiasm, as if inspir'd with the Divinity they serv'd, shew'd wild antick Gestures like *Bacchanals*, and pronounc'd Oracles, as it's said in the *Ulpian* Law. These Fanaticks were chiefly in the Temple of *Bellona*, seeing almost all those that we find in Inscriptions are call'd Fanaticks of the Temple of that Goddess: *Juvenal* says the Fanatick is stung with *Bellona's* Fly:

----- sed ut Fanaticus œstro
Percussus Bellona tuo.

'Tis certain these Fanaticks of *Bellona* were the same with the *Bellonarii*, mention'd above, under the Head *Bellona*, who cut and slash'd their Arms with Knives and Daggers, until they made, as one may say, a kind of Sacrifice of their Blood. The Fanatick exhibited below is represented with two Knives. *Prudentius* calls them by this Name of Fanaticks, who thus cut themselves:

Votivus & cum membra detruncat dolor
Cultrum in lacertis operit Fanaticus.

This is likewise what *Lampridius* means in the Life of *Heliogabalus*, when he says that Emperor had renounc'd all Shame and Modesty, and was arriv'd to that Pitch of Madness, as to shake his Head with the gash'd Fanaticks; which shews that these *Bellonarii*, who thus slashed their Arms, were the same with the Fanaticks of *Bellona*: The Ceremony of shaking the Head was common with them, as we see both in the Passage now cited, and in the Law of *Ulpian*, where it's said, If a Servant did not always shake his Head among the Fanaticks: *Si servus inter Fanaticos non semper caput jactaverit*; which shaking was also common with the *Gauls* and *Agyrti*, People of the same Stamp.

II. *L. Cornelius Januarius*, whose Figure is here given after *Spon*, was a Fanatick of *Isis* and *Serapis*, as well as of *Bellona*. *Vopiscus*, in the Life of the Empeor *Florianus*, speaks of a Fanatick of the Temple of *Silvanus*, who, while he was extending his Limbs, cried out seven times, *Tacita purpura*. Behold a Fanatick of *Silvanus*: There were others it's possible in the Temples of other Gods. The Name of Fanatick does not seem to have been at that time in Disgrace, when it was put upon the Monuments of the Dead, as we see here in this, as well as in another produc'd by *Gruter* of *Q. Cecilius Apollinaris*, Fanatick of the Temple of *Bellona*, where it's said, that he was inspir'd to dedicate in the same Grove, the Spear that was in the Temple of *Bellona*. We have already seen such sort of Monitions above. The best Authors however have us'd the Name Fanatick as a Name of Reproach, as it's also us'd at this Day. Thus *Cicero* understands it, where speaking of some Philosophers, he says they were superstitious and fanatical.

Min. Spon. p. 30.

De Fanaticis & Sortilegis.

Romæ.



III. The *Sortilegi* were also a sort of sacred Officers or Ministers: Of this an Inscription is a Testimony, which says, that a certain Person nam'd *C. Stiminius Heracla* was *Sortilegus* of *Venus Erycina*. They were a sort of Soothsayers that made their Divinations by casting Lots. There's hardly any mention made of them in ancient Marbles, tho' their Employment or Office was esteem'd sacred at that time. The Devil that deceiv'd them into the Practice of this Art, which perhaps they did not think criminal, tho' I dare not venture to affirm it, continued to keep these Ministers in his Service even in the Times of Christianity, and which in latter Ages they call'd *Sortiarii* and *Sortiariae*, but at this Day Sorcerers and Sorceresses. There were many Places both of the *Greeks* and *Romans*, where they practis'd this way of Divination by Lots. *Pausanias* (in his *Achaicis*) takes notice of the Lots of *Hercules* firnam'd *Buraicus*, which they cast after certain Prayers first made to divine with. Such also were the Lots they call'd *Antiatinae* and *Prænestinae*. These Lots they put into a Box, and had them drawn by a Child, every Lot having its proper Mark, by which the Divination was perform'd. There were various ways however of drawing these Lots, especially amongst the *Greeks*, with whom this sort of Divination was much in vogue; but it would fill a Volume to take notice of all that Authors have said upon it, there being whole Treatises upon the Subject, as well as occasional Passages mention'd only *en passant*: My Design therefore is to dwell no longer upon it.

IV. *Præstigiæ* are to be understood in two Senses; either first as signifying the Tricks of *Legerdemain*, subtle and crafty Deceptions, and other mathematical Recreations, as they are call'd, which have nothing unlawful in them, but only surprise agreeably by the dextrous Address of those that exercise them: Or secondly, for Charms and Enchantments, where it was thought the Operation was perform'd by some Dæmon, as for the curing of Diseases, or finding things that were lost, and such like. There was a kind of Enchantments, which were made by a Mirror, and so manag'd, says *Spartian* in the Life of *Didius Julianus*, that a Boy blind-folded could yet see inwardly. This way of seeing in a Mirror was call'd in *Greek*, *Enoptromantia*, and was exercis'd various ways: The Magicians of *Theffaly*, who, as 'tis reported, held a Correspondence with the Moon, made use of a Mirror in Divination, where they writ in Blood what they had a mind to answer. Those that consulted them read their Answers, not in the Mirror, but in the Moon, as they pretended: For so much, they said, their enchanted Verses could perform; and this was what they call'd *Lunam deducere*, to bring down the Moon. *Lucian*, in his *Philopseudes*, speaks of a Man that brought down the Moon: *Petronius* also introduces *Chrysis* saying that the *Crotonian* Women could bring down the Moon at their pleasure. These *Præstigiæ* were also perform'd by Ligatures, by reciting Verses, and a thousand other ways: But something extraordinary in this kind is hinted at by *Petronius*, who says it was the Opinion of the Ancients, that to render a Man or other thing immoveable, they need only piss round it.

V. These *Præstigiæ* and Inchantments were also practis'd by some Christians: Hence it was that the holy Fathers cried out against these diabolical Customs, looking upon them as the Relicks of Paganism. Thus *S. Athanasius*, after he had exhorted the People to have recourse to God in their Diseases: 'In vain, 'says he, are Ligatures and Enchantments; and whoever he be that uses them, 'ought to know, that of one of the Faithful he becomes an Infidel, of a Christian a Pagan, of a wise Man a Fool, of a reasonable Creature an unreasonable one. For twenty *Oboli*, or a Measure of Wine, an old Woman goes to make 'an Enchantment of a Serpent, and you stand before her open-mouth'd like an 'Ass, and carry on your Necks the shameful Figure of four-footed Beasts. Thus 'you

‘ you reject the salutary Seal of the Cross, which drives away both the Diseases
‘ and the whole Band of Devils: No Enchanter ever carries this Seal.

A certain Person call'd *Faustinus*, Nephew of the *Præfectus Prætorio*, was accus'd of having kill'd an As in order to be employ'd in Enchantments or the black Art; to which he pleaded that he had not done it, but upon account of his Hair, which every Day fell off so, that he was in danger of being bald, and that he fancied this would prevent it. He was however condemn'd and executed; tho' it may be he would not have suffer'd, had not some Words also been laid to his Charge, that discover'd an Inclination to the Empire.

VI. We come now to the other sort of Presages, which the *Romans* call'd *Omina*, and which was no less the Practice of the *Greeks*, under the Names of κληδών, φήμη, οἰωνός, οἰωνισμός, and sometimes σύμβολον; whose Etymologies we shall not trouble the Reader with. By this Word *omen* was understood some certain Signs, from whence a good or bad Presage was made. *Ovid* says, nothing was undertaken without these Presages.

Omina principiis, inquit, inesse solent.

These Presages, whether good or bad, may be reduc'd to two Classes, namely Presages from Things, and Presages from Words. Presages from Things, were the Divinations of good or evil from some accident, or casual occurrence; as when upon *Nero's* undertaking the *British* War, the Statue of Victory fell and was found with its Back turn'd; from whence it was presag'd, says *Tacitus*, that Victory wou'd favour the Enemy; tho' it might as well have been understood that she wou'd turn her Back upon the *Romans*. 'Twas also a bad Presage, when *Pætus* going to make War in *Armenia*, the Horse that carried the Consular Arms fled of himself, and run out of the Camp. 'Twas likewise reckon'd a bad *Omen* for *Nicias*, General of the *Athenian* Forces, that when he was marching to the *Sicilian* War, the People were celebrating the *Adonia*, the Feast of Mourning and Lamentation, on which Day Statues were erected in *Athens*, and Sepulchres plac'd beside them. Presages were also gather'd from what they met as they went out of Doors: Thus if they happen'd to meet an Eunuch or an Ape in going out, they immediately turn'd in again, reckoning it a bad *Omen*. These Conjectures were sometimes Arbitrary; as when the Emperor *Hadrian* presag'd that he shou'd have the Office of Tribune perpetual, from his having lost a certain habit call'd *Penula* worn by the Tribunes of the People in rainy Weather, but never by the Emperors. Other things also were of bad *Omen*; as the sounding or tingling of the Ears; or if when two Friends were walking together side by side, a Stone shou'd be found between them, or a Boy or Dog happen to intervene: To avoid the Evil of which *Omen* they gave the Boy a Box on the Ear, and beat the Dog. Among the bad *Omens* they also reckon'd palpitations of the Members and sneezing in the Morning: On the contrary, sneezing they accounted a good *Omen*, if after Dinner, and better if towards the right Hand. When any one happen'd to sneeze, they us'd the phrase of *Jupiter* preserve you, and sometimes pray'd the Gods to avert the evil presag'd by sneezing. *S. John Chrysostom* speaking of the Presages as diabolical things, calls them *Symbola*, and gives an example of them: ‘ If any one, says he, going out
‘ of his House meet a Man that's Blind or Lame, he reckons it a bad *Omen*.’ The meeting of an *Ethiopian* was also accounted unlucky, as was, says *Ælian*, that of an Owl. When *Pyrrhus* made the attempt upon *Argos*, in which he perish'd, an Owl was seen to pitch upon his Spear, and there to stay for some time.

VII. Presages from Names were when the Name that accidentally presented had any thing in it that was lucky or unlucky. For example, when *Augustus* march'd

march'd to the Battle of *Actium*, he met a Man leading an Ass; the Man's Name was *Eutychus*, which signifies Fortunate, and the Ass's *Nicon*, which imports Victory: This he took as an *Omen* of future Victory, which when he afterwards gain'd, he built a Temple in the place where he was encamp'd, and plac'd therein the Figures of the Ass and its Leader. What happen'd to *Crassus*, when he went upon the fatal expedition of *Parthia*, may also be reckon'd of this sort. A certain Seller of some Figs brought from *Caunus*, cry'd *Cauneas*, which word sounded as if he had said *Cave me eas*, See that you don't go; and was an unlucky *Omen* to *Crassus*, who never return'd from that Enterprize. After *Paulus Æmilius* had been chosen by the Senate to go and make War with *Perseus* King of *Macedon*, he met his Daughter *Tertia*, who was but a Child, and embrac'd her; but perceiving her a little chagrin, he ask'd her what the matter was, who answer'd, Our Dog *Perseus* is dead: Upon this the Father embrac'd her again, and said, *Omen accipio filia*, I take the *Omen* Daughter as lucky. Both *Greek* and *Roman* Historians relate an infinite Number of Presages, especially of the unlucky sort. But then they were seldom observ'd until the thing was over. There were also other Presages and marks of good Success, which were ask'd of the Gods, but without determining any thing; as when *Ulysses*, for instance, desir'd of *Jupiter* two signs favourable to the purpose he had of killing all those that sought his Wife in Marriage, and immediately heard *Jupiter* Thunder, and a Girl praying the Gods that those troublesome Guests might not Eat next Day in *Ulysses's* House; which two things he look'd upon as lucky Presages, and accordingly succeeded in his Enterprize. They that wanted some sign of future Events, went into the Temple and whisper'd in the Ear of the Idol, desiring he wou'd inform them: This done, they immediately stopp'd their Ears until they were got out again, and then opening them, the first Voice they heard was a Presage.

VIII. Among these Presages may be reckon'd that call'd *tripudium sonivium*, which last Word is deriv'd from *sonus*, the Sound made by any thing falling from a Bird as it flew, or from the Sound made by the fall of a Stone or Tree without any one's touching it. These Pagans who thus took Prognosticks from almost every thing, made Divinations also from these Accidents. *Cicero* and *Pliny* both speak of the *tripudium sonivium*; but so it has happen'd that in several Copies of *Cicero* it is read *somniis* instead of *soniviis*, and in some of *Pliny* *somnium* instead of *sonivium*, which probably has come to pass from the resemblance of the Words. But some of the more learned Criticks have restor'd the true reading in both, upon the Testimonies of *Festus*, and *Servius* the Commentator on *Virgil*.

The End of the First Part of the Second Volume.

ANTIQUITY

EXPLAINED,

And REPRESENTED in

SCULPTURES.

VOL. II. PART II.




PART II. BOOK I.

The RELIGION of the *Egyptians*.

CHAP. I.

I. The Origin of Idolatry in Egypt. II. What Cneph and Cnuphis were. III. The Explanation of the Egg in the Serpent's Mouth. IV. Several of the Egyptians admitted two Principles.

I.  HO' the Religion of the *Egyptians* is, by many Writers, both ancient and modern, taken for the first and most ancient of all the Religions of the Heathens, and, as one may say, the Mother of them all, yet for Reasons given in the Preface to this Work, and which therefore need not here be repeated, I thought proper to postpone the Account of it to that of the *Greeks* and *Romans*. And here it will be no easy Task to trace the *Egyptian* Idolatry to its Origin. Some are of Opinion that it had not obtain'd in the Time of *Moses*, and that tho' there were then various Superstitions among them, and their Magicians had recourse to Demons in their diabolical Operations, yet they had not proceeded so far as to set up Images to false Gods; others think, and perhaps with more Probability, that Idolatry had even then got footing amongst them, and that the Golden Calf of the *Israelites* was in Imitation of the Bull *Apis*, one of the Chief of the *Egyptian* Deities.

II. But be that as it will, and how superstitious soever that Nation was, yet there remained considerable Footsteps of the true Religion among them: For some of them, and those not a few, the People of *Thebais* I mean, acknowledg'd no mortal Deity, as *Plutarch* tells us, but one Immortal God without Beginning, call'd in the Language of their Country *Cneph*, or, as *Strabo* has it, *Cnuphis*. *Porphyrus* also, as cited by *Eusebius* (*Præparat. Evangel.*) is of the same Opinion with *Plutarch*, and assures us, that the *Egyptians* formerly had but one God, whom they call'd *Cneph*, but whom they represented under the Figure of a Serpent, according to *Eusebius*, with an Egg coming out of his Mouth, the Symbol of the World produc'd by *Cneph*. The other *Egyptians*, who were Idolaters, held two Principles, the one of Good, and the other of Evil; which shall be taken notice of, after we have give our Conjecture upon a *Roman* Monument, the true Meaning of which seems to me not to have been yet hit upon.

III. *M. Fabretti*, that celebrated Antiquary, and to whom the Stone belong'd, is the Person that has explain'd it, tho' doubtingly, and with some Uncertainty: And as my Sentiments thereupon differ from his, so I shall here submit them to the Judgment of the learned Reader. The Stone is a sepulchral one, call'd *Ara*, and erected by *A. Herennuleius Hermes* for his Wife, himself, his Children and Posterity. He is himself represented in the midst of the Inscription sacrificing to the *Manes*. On the other side of the Stone are two Serpents rais'd upon their Tails, Face to Face, the one with an Egg in its Mouth, and the other seeming inclin'd

inclin'd to take it away. The Opinion of M. *Fabreti* hereupon is, that by this Symbol was signified long Life, which *Hermes* wish'd to himself, his Wife, and his Children, it being the Nature of Serpents to live long; or that by the Egg in the Serpent's Mouth was perhaps denoted the Fruitfulness of Marriage, which he desired for himself and his Wife. Before I advance my own Conjecture upon this Monument, it must be observ'd, that at *Rome* and in *Italy* there are found many Marks of *Egyptian* Superstitions; which the *Romans* had adopted. *Fabreti* himself relates a great number of them found in different Parts of *Italy*, and there is no doubt but this we are speaking of is one of them, the Image being without all question symbolical. The ancient *Egyptians* held that there was a good Principle that made the World, and which they express'd allegorically, by a Serpent holding an Egg in its Mouth, which Egg was with them a Symbol of the World created. This Serpent then with the Egg in its Mouth, probably signifies the good Principle, which created the World, and upholds it: But as most of the *Egyptians* admitted two Principles, the one good, and the other bad, and all their Religion was, according to *Plutarch*, founded upon this Notion, it must be suppos'd that the other Serpent upon its Tail, and opposite to the former, is the Image of the bad Principle, that would take away the World from the good one.

IV. In short, the whole of the *Egyptian* Theology turns upon this: Their Gods were reduc'd to a good, and a bad Principle, and one Party constantly made War against the other, as we shall see below. The Heresy of a good and bad Principle, maintain'd by the *Manichæans*, has made at divers times great Ravages in the Church, and there are yet some Remains of it in the East. Why *Herennuleius Hermes* put such a Symbol upon his Monument, is too hard to guess; there being a great number of such Symbols, as we shall see in the Course of this Work, that seem to have no Relation with the thing treated of.

C H A P. II.

I. *Isis*, according to the Theology of the *Egyptians*, is the same as all the Goddesses, and *Osiris* the same as all the Gods. II. The good Principle, according to the *Egyptians*, is *Isis*, *Osiris*, and *Orus*; the bad Principle, *Typhon*. III. The Notion of the *Egyptians* of their Gods. IV. *Isis* is taken for all things.

I. **W**E have seen in the first Volume of this Work great variety of Opinions, concerning the Deities of the *Greeks* and *Romans*, which many Authors confound, and take the one for the other. One of the Causes of this Diversity is, their attributing to several Gods the same Operations and Qualities, and from thence concluding that they were the same Gods under different Names. This is yet more observable of the *Egyptian* Deities: For their principal Gods, *Isis* and *Osiris*, upon which the whole Superstition of the *Egyptians* turns, are, if we collect the Sentiments of several Writers, all the Gods of the Pagans; *Isis* being according to them *Ceres*, *Juno*, *Luna*, *Terra* or Nature, *Minerva*, *Proserpina*, *Thetis*, the great Mother or *Cybele*, *Venus*, *Diana*, *Bellona*, *Hecate*, *Rhamnusia*, and in short all the Goddesses. No particular Author indeed ascribes all these Names to her, but all together make her the same with all these Deities: Nay, *Apuleius* alone makes her to be *Cybele*, *Minerva*, *Venus*, *Diana*, *Proserpina*, *Ceres*, *Juno*, *Bellona*, *Hecate*, and *Rhamnusia*; from whence
it

it is that she was call'd *Myrionyma*, or the Goddess with a thousand Names. And as *Isis* was taken for all the Goddesses, so was *Osiris* for all the Gods; some saying that he was *Bacchus*, and some *Serapis*, the Sun, *Pluto*, *Jupiter Hammon*, and *Pan*; others making him the same with *Attis*, *Adonis*, or *Apis* the Egyptian God; and others again *Titan*, *Apollo*, *Mithras*, *Oceanus*, and *Typhon*. Thus is *Isis* also diversified even upon Marbles, where that Goddess, who has her own particular Symbols, is often found with the Symbols of other Goddesses.

II. The *Egyptian* Superstition was not however so gross and absurd in the Beginning, as it was afterwards, as we have just before observ'd. We have also taken notice that they held two Principles, (the People of *Thebais* excepted, who admitted but one) and that one of these was the Principle of Good, and the other of Evil. From the Principle of Good were all things generated or produc'd, and from the Principle of Evil arose the Corruption of all things. The good Principle moreover prevailed over the bad, and was more mighty, but yet not so powerful as wholly to destroy it, and hinder its Operations. The bad Principle was rooted as it were in all sublunary Bodies, whence it came to pass that he always resisted and oppos'd the Good. In the good Principle there were three things especially acknowledg'd, one of which was in quality, and did the Office of Father, another of Mother, and the third of Son: The Father was call'd *Osiris*, the Mother *Isis*, and the Son *Orus*. The bad Principle had also the Name of *Typhon*. *Osiris* was accounted to be in the World, what Reason and Thought is in Man; whereas *Typhon* was consider'd as the Passions, which are at War with Reason, and was therefore call'd ἀλογος, *without Reason*. *Isis*, who was in quality of Woman, was of her self the Receptacle both of good and evil; but always inclining to good; whereas *Typhon* on the contrary, as the Principle of Evil rooted in all the Parts of the Universe, was always bent towards Evil. In a human Body the good Temperament came from *Osiris*, and Diseases and Indispositions from *Typhon*. In the Heavens and Elements, whatsoever preserv'd good Order and equal Motion, represented *Osiris*; but that which deflected from that Order, was the Image of *Typhon*; of which kind were the Eclipses of the Sun and Moon, Tempests, Inundations, Earthquakes, and in a Word whatever disturb'd the usual Order of things.

III. This was the Idea the *Egyptians*, according to *Plutarch*, had of their Deities *Isis* and *Osiris*. But I shall not here stay to enquire whether this People from the Beginning of their Idolatry fram'd such a System of Theology, or whether Philosophers afterwards, in order to give some shadow of Reason for the monstrous Worship of that Nation, did not contrive this Plan of Divinity. The last seems to me the most probable, forasmuch as both *Greek* and *Roman* Philosophers have almost done the same thing with regard to their own Deities: And what is also a certain sign that they had no such Ideas in the Beginning of their Religion, is, that every one gives us a System after his own way, and that their Opinions and Interpretations thereupon destroy and overthrow each other. However that be, it seems probable it was in consequence of this Notion, that *Osiris* was reckon'd the Father, and *Isis* the Mother of the Universe, and that to the first were ascrib'd the Qualities of almost all the Gods, and to the last those of all the Goddesses, as has been already observ'd. *Plutarch* tells us the *Egyptians* invented a thousand Fables about their *Isis* and *Osiris*, of which one of the most extravagant was that *Osiris* and *Isis*, who were Twins, were married in their Mother's Belly, and that *Isis* was born with Child of *Arueris*, who was the ancient *Orus* of the *Egyptians*. They also relate the Death of *Osiris*, and the War of *Orus* with *Typhon*, and the Victory obtain'd by *Orus* over him, and all this a thousand ways, all differing from, and opposite to, one another.

IV. The Worship of *Isis* appears to have been more in vogue than that of *Osiris*, she being more frequently met with upon Marbles than he. She was look'd upon as the Parent, and Nature of all things, and upon a certain Marble at *Capua* is thus address'd to:

TE TIBI
VNA, QVAE ES OMNIA
DEA ISIS
ARRIVS BA
BINVS V.C.

To thee Goddess Isis, who art one and all things, Arrius Babinus makes this Vow.

Plutarch, in his *Isis and Osiris*, says, that at *Sais* in the Temple of *Minerva*, who was thought to be the same with *Isis*, there was seen this Inscription in the Pavement: SVM QVIDQVID FVIT, EST ET ERIT, NEMOQVE MORTALIVM MIHI ADHVC VELVM DETRAXIT. In *English* thus: *I am whatsoever was, is, and shall be, and no Mortal hath yet pull'd off my Veil.* *Apuleius* introduces *Isis* speaking thus: 'I am Nature, the Mother of all things, 'Mistress of the Elements, the Beginning of Ages, the Sovereign of the Gods, 'the Queen of the *Manes*, the first of the heavenly Natures, the uniform Face of 'the Gods and Goddesses: 'Tis I who govern the luminous Firmament of Heaven, the salutary Breezes of the Seas, the horrid Silence of Hell with a Nod: 'My Divinity alone, tho' multiform, is honour'd with different Ceremonies, and 'under different Names. The *Phrygians* call me the *Pessinuntian* Mother of the 'Gods: The *Athenians*, the *Cecropian Minerva*: The *Cyprians*, the *Paphian Venus*: 'The *Cretans*, *Diana Dictynna*: The three-tongued *Sicilians*, the *Stygian Proserpine*: The *Eleusinians*, the old Goddess *Ceres*: Some, *Juno*; some, *Bellona*; 'others *Hecate*, and others again *Rhamnusia*. The Oriental *Aethiopians*, the *Arii*, 'and those where the ancient Doctrine prevails, the *Egyptians* I mean, honour 'me with Ceremonies peculiar to me, and call me by my true Name, Queen *Isis*.

C H A P. III.

I. The Origin of *Isis* related very differently. II. The History of *Io*, who is taken for *Isis*. III. *Isis* reputed the same as *Ceres*. IV. Several Images of *Isis*.

I. **C**ONCERNING the Origin of *Isis* and *Osiris*, Authors are not agreed. *Diodorus Siculus* and *Martianus Capella* say, that *Osiris* was the Husband of *Isis*: *Plutarch*, that he was both her Husband and Brother, as *Jupiter* was the Husband and Brother of *Juno*: *Lactantius* and *Minutius Felix*, that he was her Son: But *Eusebius* (in his *Præparat. Evang.*) makes him her Husband, Brother and Son. As for the Father of *Isis*, those that would have her to be the same with *Io*, make her the Daughter of *Inachus* King of *Argos*, or of a River of that Name, which is the common Opinion; but there are others that make her the Daughter of *Neptune* and *Callirrhoe*, or, as some read it, *Hallirrhoe*; and others again of *Argus* and *Ismene*; whilst, according to *Plutarch*, she is by many suppos'd to be the Daughter of *Mercury*, and by others of *Prometheus*.

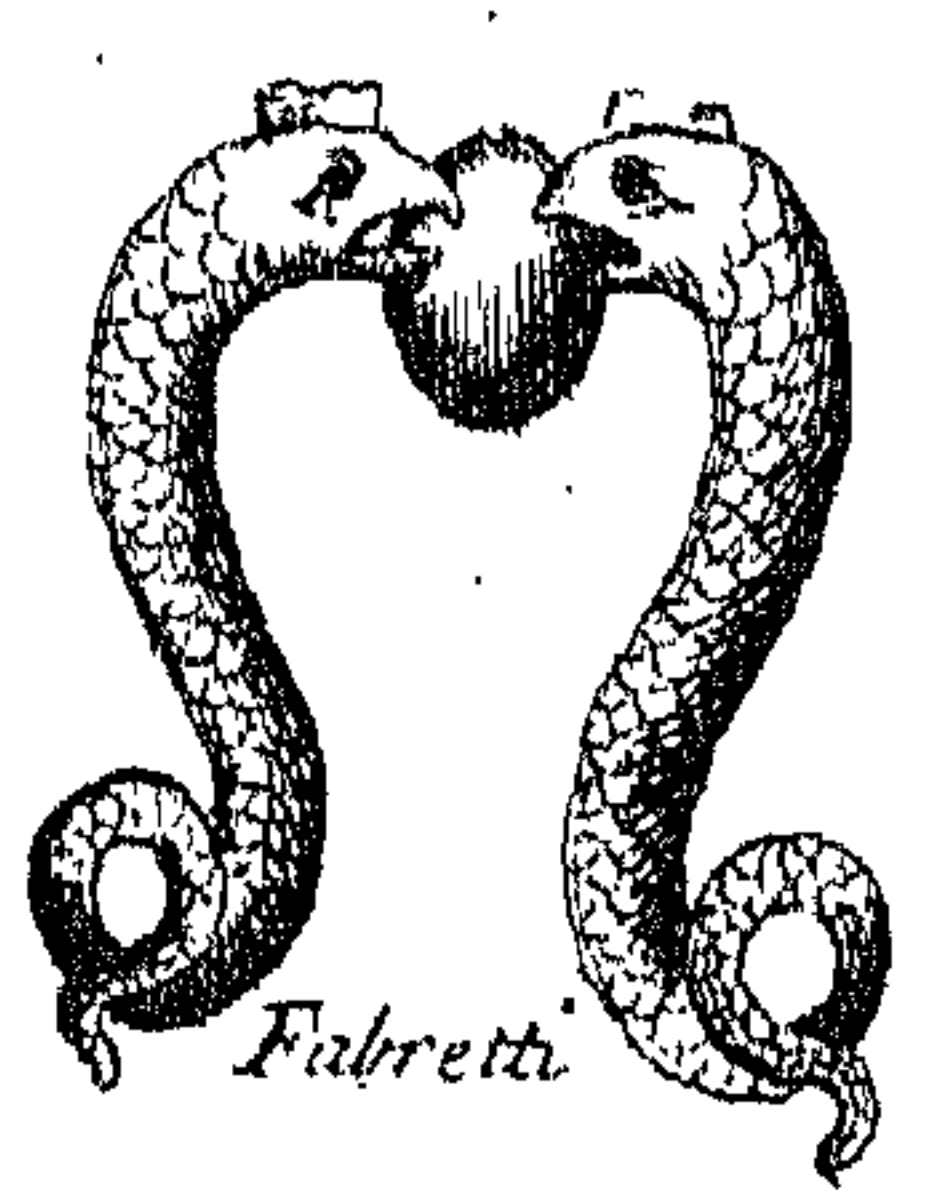
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A HERENNVLEIVS
 HERMES FECIT
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 LFLATI NAE SI
 BIET SVIS POTERO EOR

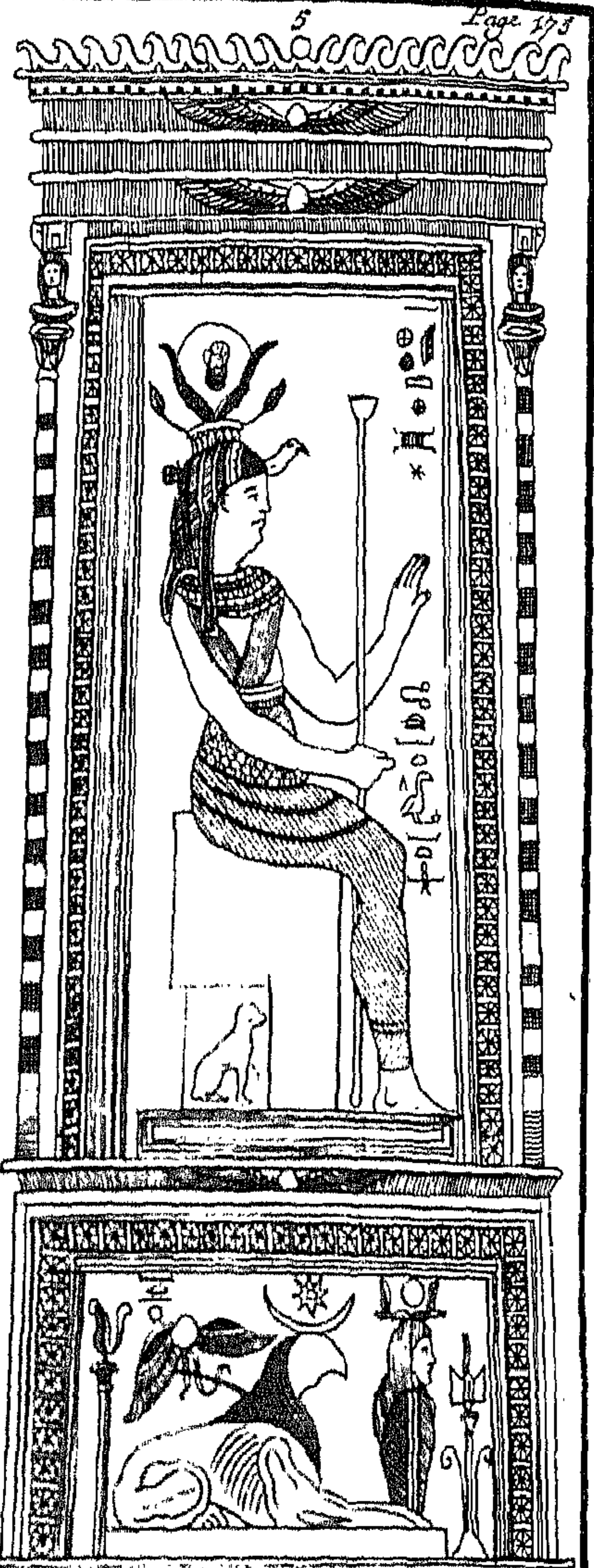
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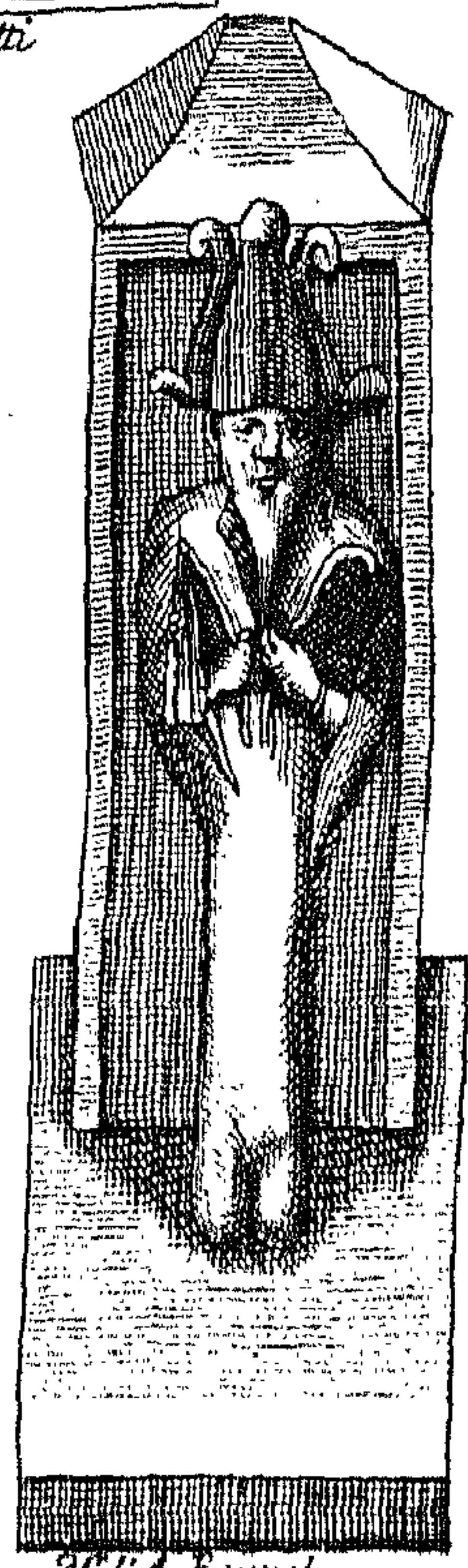
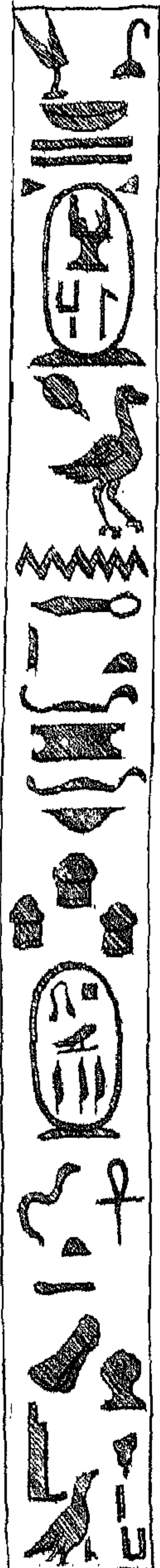
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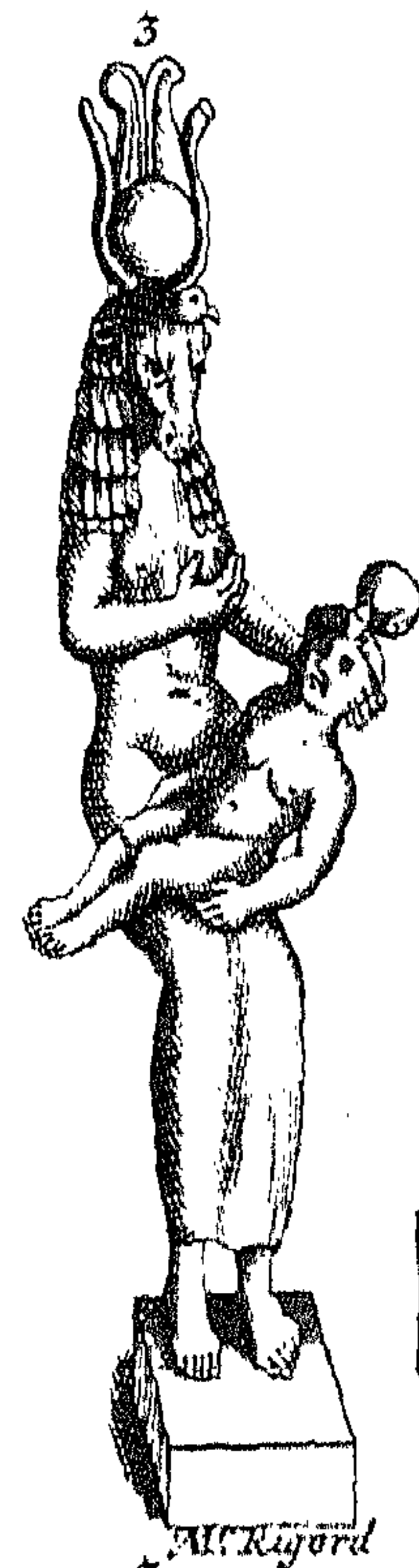
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Isack Table



M. L. A. Fauvel



M. Rigord



M. Foucault



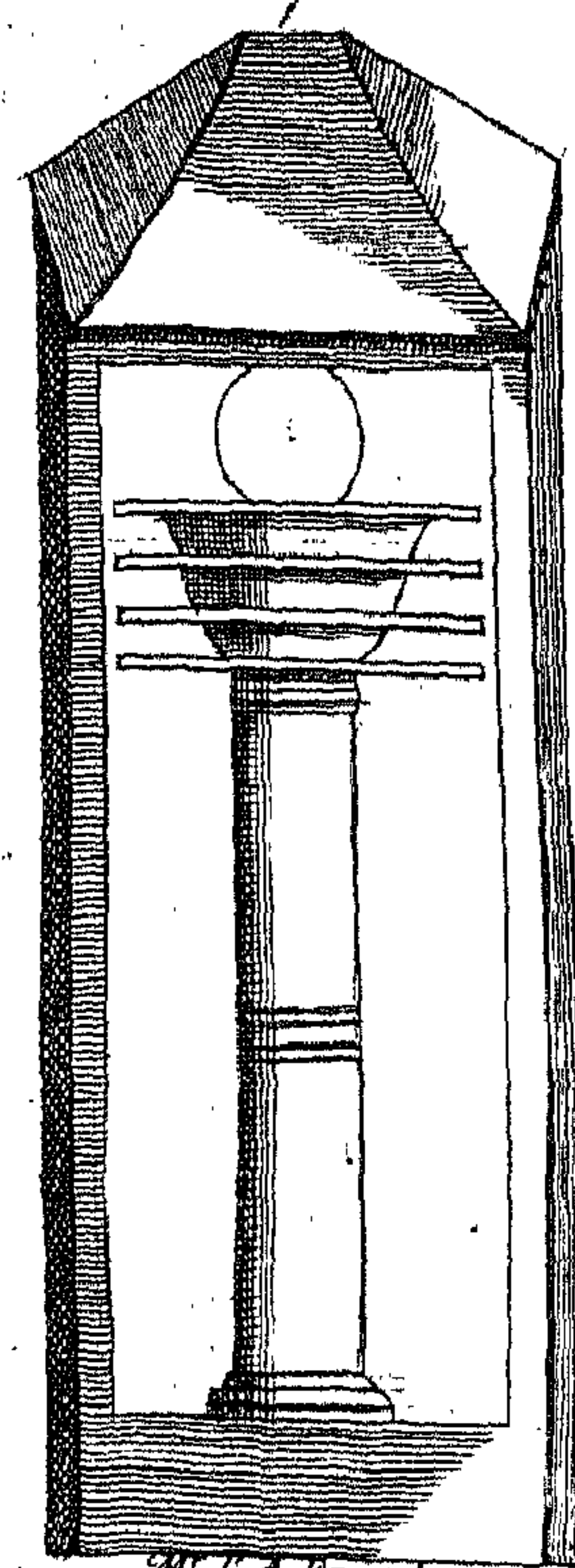
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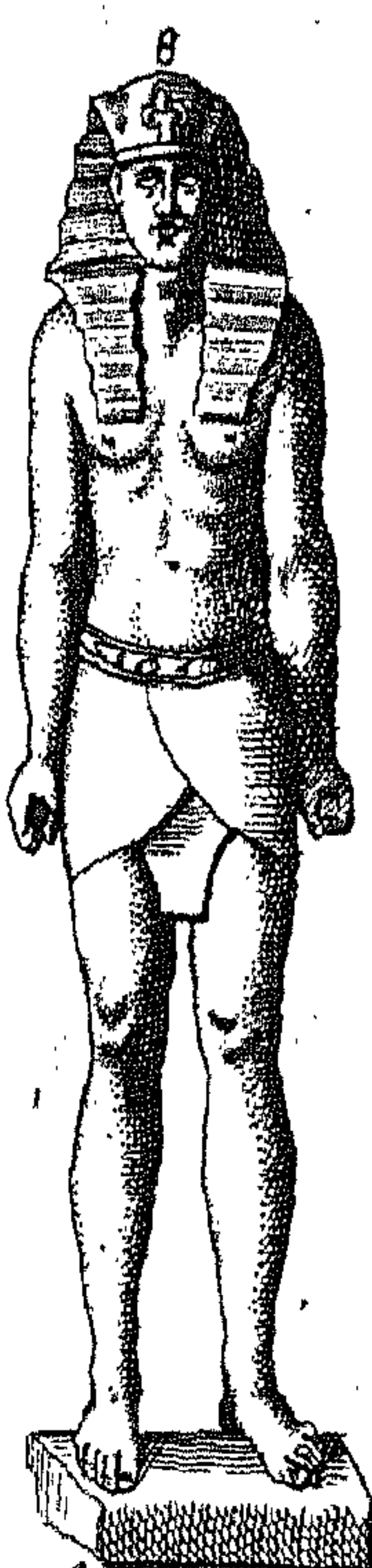
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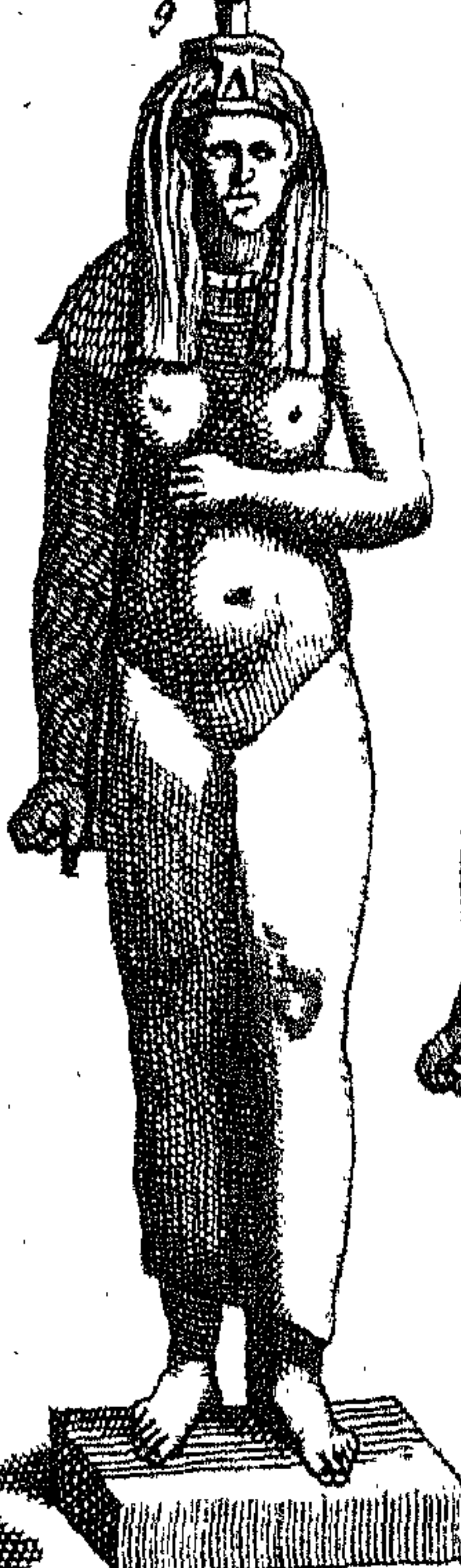
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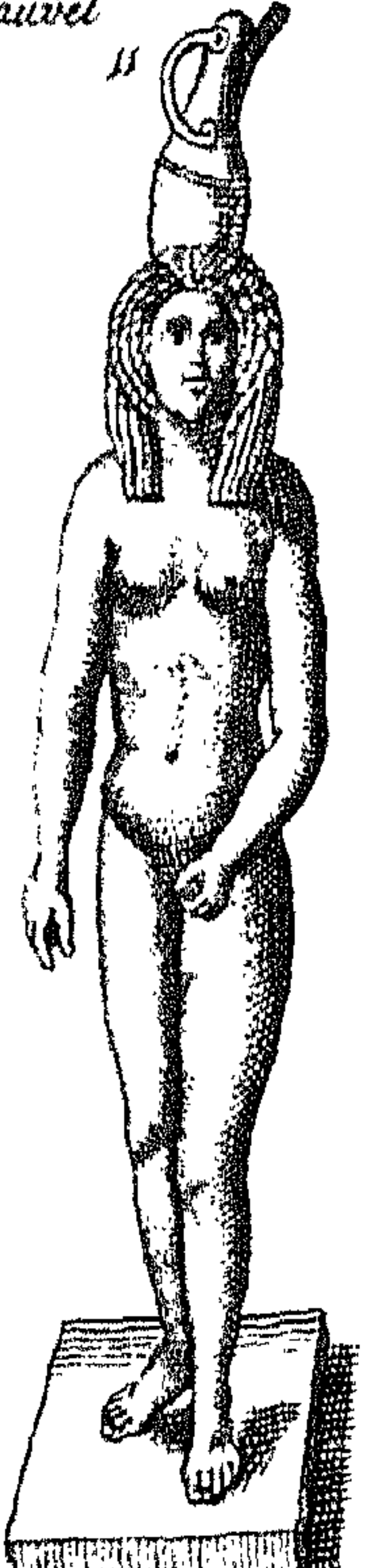
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M. Rigord

II. *Io* is a very celebrated Name among Mythologists. They tell us she was Priestess to *Juno*, and by her, out of Jealousy, turn'd into a Cow, (notwithstanding *Jupiter's* Oath, that he had had no Commerce with her) and committed to the keeping of *Argus*. Others say 'twas *Jupiter* himself that metamorphos'd her into a white Cow, that he might remove from *Juno* all Cause of Jealousy; but that she perceiving the Cheat begg'd the Cow of *Jupiter*, who durst not refuse her, and committed her to the Custody of *Argus* who had a hundred Eyes. *Jupiter* pitying her, order'd *Mercury* to rescue her, tho' he should be oblig'd in doing it to kill her Keeper. *Mercury* therefore put on the Disguise of a Shepherd playing upon his Pipe, and touch'd *Argus* with his Wand to throw him into a Sleep: But it happen'd, that when *Mercury* was carrying off the Cow, a young Man call'd *Hierax* imprudently wak'd *Argus*. *Mercury* perceiving that he was discover'd, kill'd *Argus* with a Stone, and turn'd *Hierax* into a Hawk. *Juno*, enrag'd at this, chang'd *Argus* into a Peacock, in whose Tail there are as many Eyes as he had in his Head, and then sent a Gad-bee to torment the Cow. *Io*, enrag'd at the Sting, threw her self into the Sea, which from thence took the Name of the *Ionian* Sea, and swam to the other side. Being arriv'd at *Illyricum*, she pass'd Mount *Hæmus* and went down into *Thrace*: Neither Sea nor Mountains hinder'd her Course, for being come to the *Thracian* Gulf, she swam through with the same Ease she had done the *Ionian* Sea. This Gulf was from thence call'd *Bosphorus*, which Word signifies the Passage of the Cow. She afterwards went into *Scythia*, and from thence into *Europe* and *Asia*, passing Mountains, Rivers and Seas, all with the same Facility. She at length arriv'd in *Egypt* upon the Banks of the *Nile*, where she resum'd her human Form, and was deliver'd of a Son call'd *Epaphus*, whose Father was *Jupiter*. *Juno* committed *Epaphus* to the Care of the *Curetes*, but *Jupiter* understanding this slew them all. *Io*, after her Delivery, was deified, and had divine Honours paid her by the *Egyptians*. Others report, that her Son *Epaphus* was King of *Egypt*, and built the City *Memphis*, and that after his Mother's Death, he caus'd his Subjects to worship her as a Goddess.

III. *Herodotus*, in his *Euterpe*, says, that the *Egyptians* took *Isis* for *Ceres*, and believ'd that *Apollo* and *Diana* were the Children of *Isis*, and *Latona* their Nurse and Deliverer. *Apollo*, continues he, was call'd in the *Egyptian* Tongue *Orus*; *Ceres*, *Isis*; and *Diana*, *Bubastis*; and thence it is, says he, that *Æschylus* calls *Diana* the Daughter of *Ceres*.

Tho' *Isis*, as has been said, was generally taken for all the Goddesses, yet from the Worship paid her by the *Egyptians*, it appears that they look'd upon her more especially as the *Ceres* of the *Greeks*, as will be seen more particularly afterwards. She was not only honour'd by the *Egyptians*, but also by the *Greeks*, as appears from the great number of Monuments erected to her in that Country, and the Figures of her which are frequently to be seen upon Medals. The Worship of *Isis* and other *Egyptian* Deities was introduc'd at *Rome* with difficulty, and several times rejected, but at last was so well receiv'd, that most of them, especially *Isis*, were held in as great Esteem and Honour as other Gods.

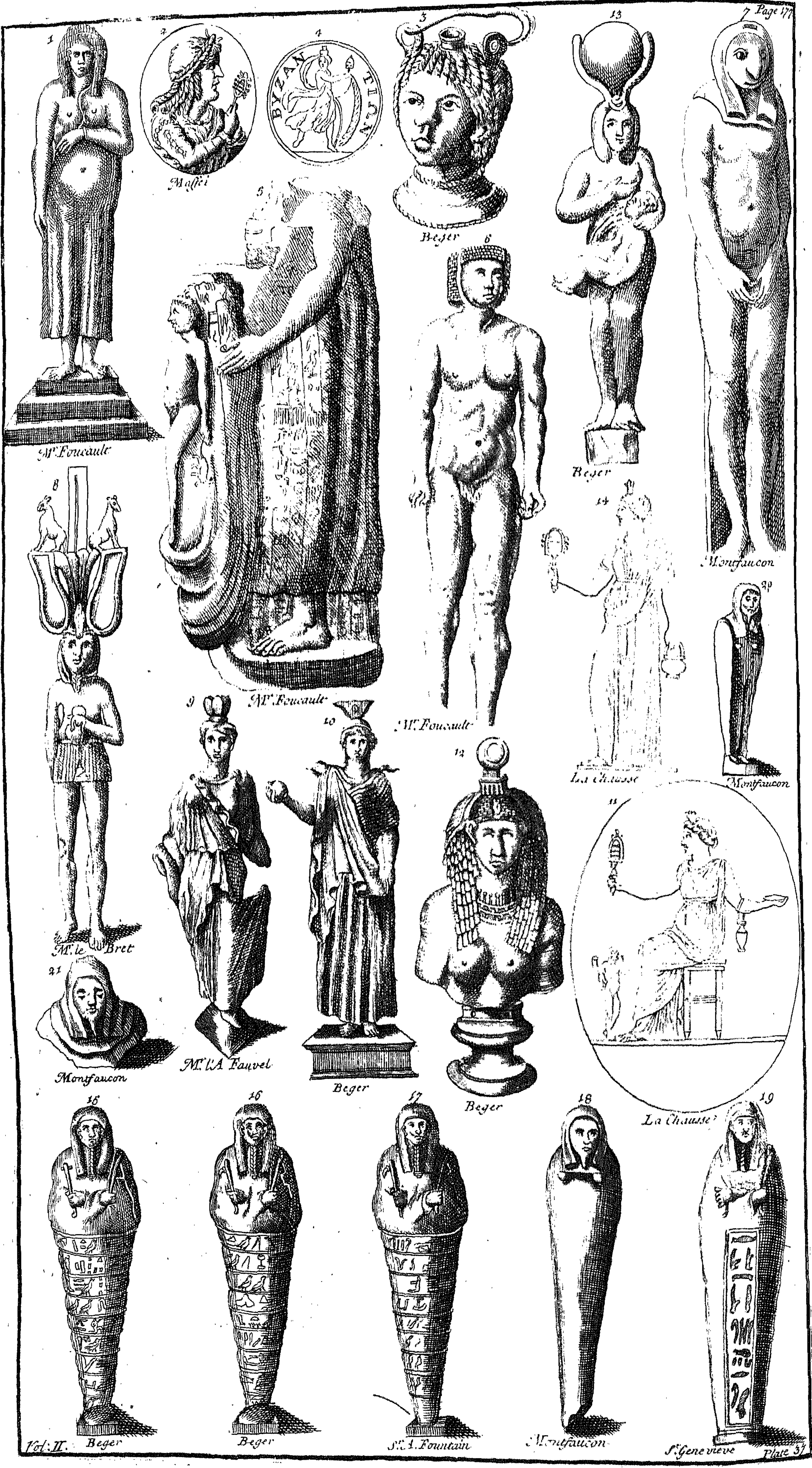
IV. The first ^{1, 2} Image here given exhibits *Inachus*, and *Io* chang'd into a Cow. PLATE *Inachus* is here represented as a River, but without an Urn. *Beger*, who publish'd XXXVI. this Gem from the Cabinet of *Brandeburgh*, pretends that the River *Inachus* is ^{1, 2} here without an Urn, because it has no Source or Fountain, but is form'd only of the Rain. The next Figures of *Isis* are part *Egyptian*, and part *Greek* and *Roman*: We shall give the *Egyptian* the first place, because tho' they are more barbarous, they are more ancient, and have more of the Originals than others: What we begin with is that taken from the Cabinet of M. *Rigard* of *Marseilles*, ³ and which has this Singularity, namely, that *Isis* is here set, and giving suck to her

- her Boy *Orus*; and with a Body all Woman, has yet the Head of a Cow, which shews that the Fable of *Io*'s being chang'd into a Cow, was known to the *Egyptians*, and that they believ'd her to be the same with *Isis*. *Herodotus* tells us that the Idol of *Isis* has the Horns of an Ox, and that the *Greeks* us'd to represent *Io* in the same manner. *Philostratus*, in the Life of *Apollonius Tyanæus*, says also, that the Statue of *Io*, which is *Isis*, seen at *Nineve*, had little Horns. Others pretend they are the Horns of the Moon, which nevertheless, according to the Sentiments of most Authors, is no other than *Isis*. The Globe between her Horns probably denotes the World, and that *Isis* is her self the Earth or Nature. The Bird's Head, which is here exhibited, often occurs in the Figures of *Isis*, tho' in various manners, as will be seen below. The following Figure * of *Isis* has a Globe upon her Head, and a kind of Plume upon that: By the long Beak one would take the Head for that of an *Ibis*. The next *Isis* ' sitting upon a Throne was taken from the *Isiack* Table, which shall be given entire below: Upon her Head is a Bird sitting with its Wings expanded, and its Feathers diversified with Spots, which made *Pignorius* imagine it to be the *Numidica guttata* of *Martial*. Above the Bird there arise Horns, between which is a *discus*, or it may be a Globe, that making much the same Appearance upon a plain Superficies, such as is in the *Isiack* Table before mentioned. The following Busto * of *Isis* has nothing particular. Another Ornament common on the Head of *Isis*, is the Flower *Lotus*, an *Ægyptian* Plant, but which nevertheless occurs more frequently in the *Greek* and *Roman* Figures, than in the *Egyptian*.

C H A P. IV.

I. *Isis, and the other Egyptian Deities, hold frequently a Cross in their Hands; a Passage out of Socrates the Historian about this Cross.* II. *A Pillar marking the Increase of the Nile.* III. *Three Colossal Statues of Isis.* IV. *Another Figure, where she carries a Pitcher on her Head.* V. *Several other Images of Isis.*

- 7 I. **T**HE following Monument is taken from the Cabinet * of the Abbot *Fauvel*. *Isis* has here a Head-Ornament like the preceding Figures: She has also in her right Hand a Cross of a curious Form, and which is often seen in the Hands of *Egyptian* Deities: Concerning this there is a remarkable Passage in the Historian *Socrates*: 'When the Temple of *Serapis*, says he, was sack'd, there was found in the Letters which they call sacred, the Figure of a Cross: Hence a Dispute arose; the Christians contending that this Cross belong'd to their Master Jesus Christ, which they also, who understood these Notes, maintain'd; the Gentiles, on the contrary, pretending that the Cross was common both to Jesus Christ and to *Serapis*.' We see nevertheless no Cross of this kind in the Figures of *Serapis*, he, according to the Opinion of some, not being reckon'd in the number of the ancient Gods of *Ægypt*, nor his Worship introduc'd until the Time of the *Ptolomy's*: In short, we find no Figure of him in the old *Egyptian* Tables and Marbles. In *Isis's* left Hand is a Wand, at the end of which is a Flower, or something resembling one: *Pignorius* thinks it is the Flower *Lotus*. Another side of the Monument exhibits also an *Isis* exactly like this, excepting with this



this small difference, that here she has the Cross in her left Hand, and the Wand in the right, and upon her Head instead of Horns a large *Calathus*.

II. The other two Faces of the Monument exhibit *Osiris*, whom we shall find often repeated, and a kind of Pillar with a Globe on the top, which also occurs elsewhere, and seems to be a part of the Religion of the *Egyptians*; but what its Name was, and of what Use, we cannot certainly say. 'Tis probable tho' it was to mark the Increase of the *Nile*: For towards the top there are four Lines at equal distances, according to which, if the Pillar was mark'd to the bottom, there would be just sixteen of them, for I measur'd them, so that they seem to me to have relation to the sixteen Foot which the *Nile* increases in a good Year. This Conjecture is by no means improbable, and whether any one hit upon't before me, I know not.

III. The three Colossal Statues of *Isis* 'were lately dug up at *Rome* in the vinea 8
Verospiorum: The Habits' of the two first, and the Ornaments of the Head, may be 9
apprehended best by the Eye, and aren ot commonly found upon the Figures of *Isis*.
Upon these Statues there are also Hieroglyphicks, which are here likewise exhib- 10
ited. The third *Isis*, 'which is a little broken at the bottom, is the most sin-
gular of all, on account of the Head Attire, which at the top resembles a *Calathus*;
the rest of it, which falls down upon the Arms, and covers it before to the Breasts,
will be better understood by looking on it, than by any Description that can be
given of it.

IV. The following *Isis*, ' taken from the Cabinet of that ingenious Antiquary 11
M. *Rigord* of *Marseilles*, is remarkable for the great Pitcher upon her Head,
which, in my Opinion, denotes the Water of the *Nile*, from whence they
deriv'd all their Riches and Subsistence. This abundance of Water, to which the
Fertility of their Ground was owing, they attributed to their great Goddess *Isis*.

V. The following *Isis* ' from the Cabinet of M. *Foucault*, is habited with a Tu- PLATE
nick, yet so as that the right Arm and right Breast are naked: She is probably XXXVII.
so represented, to signify that she is about to suckle *Orus*. The next *Isis*, taken 1
from a Gem, ' exhibits but half the Body: She has upon her Head-dress the Flower 2
Lotus, or rather the Fruit and Flower of the Tree call'd *Persea*, by some thought
to be the same with the Peach-tree, and in her right Hand a *Sistrum*, her usual
Instrument: This Figure is either of a *Greek* or *Roman* Design. The following
Vase ' *Beger* publish'd for a Head of *Isis*, tho' the curl'd Hair and other little Marks 3
are no incontestable Proofs of its being so. The following *Isis*, ' taken from a 4
Medal of the *Byzantii*, is discoverable by the Ornament of the Head, and the
Sistrum.

C H A P. V.

- I. *Isis holding the Infant Orus.* II. *Odd Figures of Isis.* III. *Other Images of Isis.*
IV. *Isis and other Egyptian Figures placed for Preservatives in Sepulchres.*
V. *Isis pictured like a Monster; other Images of her.*

I. THE following *Isis* ' made of a black *Egyptian* Stone, call'd *Basaltes*, is 5
taken from the Cabinet of M. *Foucault*. The Head is wanting, and the
Habit full of Hieroglyphicks. She is holding *Orus*, who is fastned by the Back
to a Stone of the same Piece. *Orus* is quite naked, and holds a kind of little
Monster by the Tail. 'Twas he that overcame *Typhon*, as shall be shewn after-
wards

wards, who was represented under the Form of Animals and Monsters; as of an As, a *Hippopotamus*, and a Crocodile; but this Monster seems too small to be design'd to signify *Typhon*. The next Figure ⁶ is remarkable for the Ornament of the Head, which shews it to be *Egyptian*.

7 II. The following Figure, ⁷ taken from our own Cabinet, seems to have a Bird's Beak instead of a Nose: Whether it be an *Isis* or not we dare not affirm, no more than we dare of the next Figure, ⁸ whose Ornament of the Head is the most whimsical of any we have met with, its Size being so enormous, as to equal almost the height of the Figure: In this Ornament there are two Animals observ'd, that resemble two Foxes; but the Eye will inform the Reader better than any Description.

9 III. The next *Isis*, ⁹ taken from the Cabinet of the Abbot *Fauvel*, has something very singular: The Ornament of the Head seems to be the Flower *Lotus*, and the uncommon Habit one would think was held up behind by a kind of Staff.

10, 11 The two following Figures, ¹⁰ one of which is set, and the other standing, ¹¹ have in one Hand a *Sistrum*, and in the other a Vase with a Handle: Before her that sits is a naked Man holding an Instrument, not unlike a Horn. The following 12 Bust ¹² of *Isis* has a Head remarkably dressed, with a Globe also upon it, which 13 Particular has been already observ'd. The next Figure ¹³ of *Isis* suckling the Child *Orus*, is what frequently occurs in Cabinets: We have already seen the like 14 with a Cow's Head, tho' this and others ¹⁴ that shall be exhibited below have the Head of a Woman.

IV. There are other *Egyptian* Figures seen in great numbers in various Cabinets: Such are the small Statues swathed from Head to Foot like Mummies, which discover nothing but the Face, and sometimes the Hands. They are dug out of the *Egyptian* Sepulchres, in the same Places where the Mummies are taken, and are thought to be *Egyptian* Deities, such as *Isis*, *Osiris* and others: What also supports this Opinion is, that in the same Places there are found their God *Anubis*, *Ibis*, Figures with Lions Heads, Beetles, and other Monsters, which the *Egyptians* ridiculously reckon'd among the number of their Gods. These Figures were probably esteemed as the *Manes*, whom they interr'd with their Dead, and swaddled like them; but whether they were all design'd to this Use, or were some of them kept in their Houses as *Lares*, I know not. F. Kirker is of this Opinion, and with Probability enough, I think, seeing such Numbers of them are every where found: These Figures are often full of Hieroglyphicks, and are made commonly either of Earth, or of the *Basaltes* above-mention'd, or of a greenish Marble spotted with white, or of Marbles of other Colours. There are in our Cabinet 15, 16 several of them of various sorts. The two first here ^{15, 16} exhibited are taken from the Cabinet of *Brandeburgh*. They hold certain Instruments in their Hands; but what they are, is not easily discoverable, nor indeed worth the while to reason upon.

17 The next Figure is taken from an Original of Sir *Andrew Fountain*, ¹⁷ an *English* Gentleman. Of the four following, the first is taken from our own Cabinet, ¹⁸

19, 20 the second ¹⁹ from that of S. *Genevieve*, and the third likewise from our own, ²⁰ both which of our own Cabinet have this in particular, that instead of Breasts they have small round Vases with a Point, which make them not much unlike Breasts.

21 The last ²¹ is no more than a small Bust from our Cabinet. To these we have PLATE XXXVIII. added five more publish'd by F. *Bonanni*, which have nothing particular, ^{1, 2, 3} except the fourth ⁴ that's swaddled from the Waist ⁵ downwards. The two next ^{6, 7} 4, 5, 6, 7 are from our own Cabinet. There are others found without number, but much of the same Form with those we have given, or of some of them.

8 V. The next is an *Isis* ⁸ of a strange Form publish'd by *Beger*, such as is seen in the Cabinet of *Brandeburgh*: It has the Horns and Ears of an Ox; not indeed upon the Head, but rather upon the Cap it has on, for underneath the Cap there



there are seen human Ears. This horned Cap seems to have relation to the Helmet made of an Ox's Head, which, according to *Plutarch*, *Mercury* put upon the Head of *Isis*. We have already seen large Horns fastened to the Head of *Isis*, and have given our Conjectures upon those *Egyptian* Top-knots, if I may be allow'd to call them so; but we have no where seen the Horns of an Ox so plainly expressed. There is also round this Head a radiated Crown, and other small Ornaments, which are easier to be perceiv'd than describ'd. The following *Isis* suckling *Orus* is seen among the preceding Figures, as well as the next ⁹ taken from the Cabinet of S. *Genevieve*. The crouching *Isis*, ^{10, 11} from the Cabinet of M. *Foucault*, has between her Legs the Boy *Orus*, who is swath'd as it were, and plac'd upon a Base with many Steps.

C H A P. VI.

I. Isis represented after the Roman manner. II. The Magistrates of Rome opposed for a long time the introducing the Egyptian Gods into the City. III. At last they were received, and their Worship became celebrated. IV. A singular Monument of Isis found at Rome. V. Other Images of Isis taken from different Monuments; V. And from Medals.

I. THE Figures of *Isis* hitherto given are most of them of the *Egyptian* Taste; a Taste so rude, and at the same time so whimsical, that not only the Figures of *Isis*, but all others of that Country, are known almost at first sight. The *Greeks* and *Romans*, however, who adopted the *Egyptian* Deities, gave them a more elegant Form.

II. *Rome* indeed a long time oppos'd the Introduction of those monstrous Deities. In the Year 686 *ab U. C.* *Piso* and *Gabinus*, who were at that time Consuls, drove them from the City; four Years after which, by a Decree of the Senate, the Temples of *Isis* and *Serapis* were ras'd to the Foundations, and in seven Years entirely demolish'd. The *Egyptian* Worship however crept in there again, and had been largely propagated, had not *Agrippa*, who was then *Ædile*, forbid it, by ordering that it should not be exercis'd within less than five hundred Paces from the City and Suburbs. Under the Emperor *Tiberius* the Senate again made a new Effort to cast out the *Egyptian* Deities.

III. But they got establish'd again notwithstanding all Oppositions, insomuch that many Places in *Rome* took the Names of *Isis* and *Serapis*, and their Worship grew into as great Esteem as that of any other Gods. Whether it was the fantastick Form these Deities appear'd under, that made the *Romans* oppose them so strenuously, I know not: This however is certain, that the *Romans* gave them a *Roman* Dress, and the *Greeks* a *Grecian*.

IV. We have here an *Isis* of a curious Form, ¹² and elegantly attir'd: She is seated on a large Throne, and has on each side an Eagle, and for Perfection of Sculpture, and Elegancy of Habit, may be said to be inferior to none of the best *Roman* Statues. The Ornament of her Head has nothing that resembles those above, nor would any one ever take her for *Isis*, did not the Inscription give Testimony of it. This Inscription however has two different Readings: For *Boissard*, who gave the Image, has it thus; *Sæculo felici Isias sacerdos Isidi salutaris*; where *Gruter* reads *Phisias* instead of *Isias*; and seeing he has printed it so from three Copies, I think we ought to allow of his Reading. The Word *Isidi* after

after all seems to want Correction, and in my Opinion ought rather to be read *Isidis*; for then the Word *salutaris* would agree with that, instead of *sacerdos*: And thus *Scaliger* also thought it ought to be read, who, from this one Example, put in the Index *Isis salutaris*. But besides this, there is another Inscription in *Gruter*, which is very curious, and put upon the same Stone, tho' omitted by *Boissard* contrary to Custom: *Pontificis votis annuant Dii Romanæ reipublicæ arcanæque urbis præsidia annuant, quorum nutu Romano Imperio Regna cessere*. In English thus, 'May the Gods of the Roman Republick, and the secret Guardians of the City, at whose Pleasure Kingdoms have submitted to the Roman Empire, be propitious to the Vows of the Pontif.' This Inscription intimates, that the Statue was erected at the time the *Egyptian* Deities were introduc'd into Rome, the *Roman* Pontif seeming here to ask Leave of the old Gods of the *Romans*, to bring into their City those of the *Egyptians*, they being habited in the *Roman* Fashion, as we see in this Statue.

13 V. The following *Isis* ¹³ that holds a *Cornucopia*, could hardly be distinguish'd,
14 were it not for the *Sistrum*: And as for the next Figure, ¹⁴ taken from the Cabinet
of the Jesuits of *Besançon*, I dare not affirm it to be an *Isis*. From her Head
there issue two Palm-branches like Horns: In her right Hand there seems to be a
15 Globe, and in her left a *Cornucopia*. That which follows ¹⁵ is discoverable by the
16 Ornament of her Head: But the next ¹⁶ has a *Calathus* upon her Head like *Serapis*, and
behind her a *Caduceus*. *Beger* thinks the *Caduceus* is plac'd here, either because,
according to *Plutarch*, she was thought by many the Daughter of *Mercury*, or
because, according to *Diodorus*, it was *Mercury* that had the Care of her Educa-
tion, or because, in the Absence of *Osiris*, *Mercury* assisted at her Counsels, and
when *Osiris* had quitted the Company of Mortals, to be taken into the number of
the Gods, she and *Mercury* govern'd the Empire jointly. It might well enough
be for some one of these Reasons; but forasmuch as we see frequently the Gods
lending their Symbols to one another, where no Reason can be assign'd for it,
'tis in vain to seek for any here: Besides, we can do no more than offer our Con-
jectures, and these being various, leave us as much embarrass'd about the choice
of them.

17 The *Isis* ¹⁷ taken from a Gem by M. de la Chausse is discoverable by the Orna-
18 ment of her Head and *Sistrum*, as is the next Figure, ¹⁸ says M. de la Chausse, by
the Veil set with Stars, such as *Apuleius* describes it in his *Metamorphosis*. The
19 *Isis* ¹⁹ that sits upon the Flower *Lotus*, has the Flower of the *Persea* upon her Head,
and is cover'd all over with Bonds or Fillets that make an odd Medley: She has
also a Scourge in her Hand. The Figures of *Isis* of this kind frequently occur in
the Gems call'd *Abraxas*.

VI. A Medal of *Isis*, with *Osiris* upon the Reverse, is remarkable: The Veil
that covers her Head is all diversified with Spots; but the other Ornament that
rises above the Head, and terminates in many Points, is what's common in
Egyptian Idols. Before her there is something that resembles Spoils and Trophies,
but what it signifies, I know not. The *Osiris* is yet more remarkable, having
upon his Shoulders two Wings, and upon his Hips two more, a Scourge in one
Hand, and a Staff in the other. But we reserve these sorts of Images for the *A-*
braxas, where we shall see other *Egyptian* Figures with four, and some with six
Wings. *Isis* is also found upon a Medal of *Dioclesian*, struck in the twelfth
Year of his Reign: She is likewise exhibited upon a Gem with a full front
View, and a great deal of Hair, with two Birds upon her Head, and
the Flower *Lotus* above. That *Isis* was taken at Rome, for *Ceres* appears
from a Medal of *Caracalla*, where she has a *Sistrum* in one Hand, and with the
other offers Ears of Corn to the Emperor standing upon a Crocodile, by which is
signified

signified that the overflowing of the *Nile* had given a plentiful Harvest that Year. In a Medal of *Julian* the Apostate, she holds in like manner a *Sistrum* in one Hand, and in the other an Ear of Corn. But a more singular Medal is that of *Faustina*, on the Reverse of which is *Isis* set upon some sort of Beast not easily distinguishable, with a *Lotus* upon her Head, a *Sistrum* in the right Hand, and a Sceptre in the left. M. *Vaillant* takes for an *Isis* a Woman upon a Medal of the *Lucinian* Family, whose Head seems radiated, and her right Hand to hold a *Sistrum*. If the *Sistrum* was indeed to be perceiv'd, the thing would be out of all dispute; but such is the Smallness of the Figure, that it is hardly distinguishable. A remarkable Medal of M. *Rigord's*, publish'd by the Abbot *Nicaise*, exhibits an *Isis* of the ordinary Form, but with this Inscription, *Θεὸς Πανός*, *Of the God Pan*, which signifies *all*, the *whole*, or the *Universe*, and may possibly have relation to that in *Plutarch*, *ἐγὼ εἰμι Πᾶν*, *I am every thing*. The other Figure ²⁰ here given may also have some relation to the *Egyptian* Notion of *Isis*. Its Form is round, and in the Center is exhibited the Bust of a Woman with four Rows of Breasts, as the *Ephesian Diana* is commonly represented, who is likewise taken for *Isis*: Round about her are mark'd the four Elements, the *Earth* on her right Hand being signify'd by a Bear; the *Air* on her left by an Eagle, plac'd something higher than the opposite Earth; the *Fire* by a Salamander above her Head; and the Water by a Fish underneath: All which shews that this Goddess, whether *Diana* or *Isis*, is here taken for the World or Nature. *Isis* is also seen with the Goddess *Nemesis* upon Greek Medals, as we shall find her likewise often hereafter with *Serapis*, another Divinity held in great Veneration, not only by the *Egyptians*, but also by the *Greeks* and *Romans*.

C H A P. VII.

- I. *Bass-Reliefs expressing the Worship of Isis.* II. *Processions or Pumps of Isis.*
 III. *Other Shews.* IV. *The extraordinary Worship of Isis at Coptos in Ægypt.*
 V. *The Sistrums of Isis.*

I. **W**E come now to two Bass-Reliefs that concern *Isis*, with which we shall finish our Account of this Goddess; the one of them publish'd by *Spon* in his *Miscellanies*, and the other taken from a Book entitled, *Admiranda Romanarum Antiquitatum*, both which exhibit the Mysteries of *Isis*. In the first of them ²¹ there are three Women, probably the Priestesses of *Isis*, the first of which holds two Vases, each having upon it an *Harpocrates*, *Isis's* Son, of whom below: The second has a Vase in like manner with *Harpocrates* upon it, and the third also a Vase with the Bull *Apis*, the nursling of *Isis*, as we are inform'd from a Bass-Relief publish'd by the late learned M. *Fabreti*, to denote, it may be, that *Isis*, who is no other than Nature, is the Nurse of all Animals.

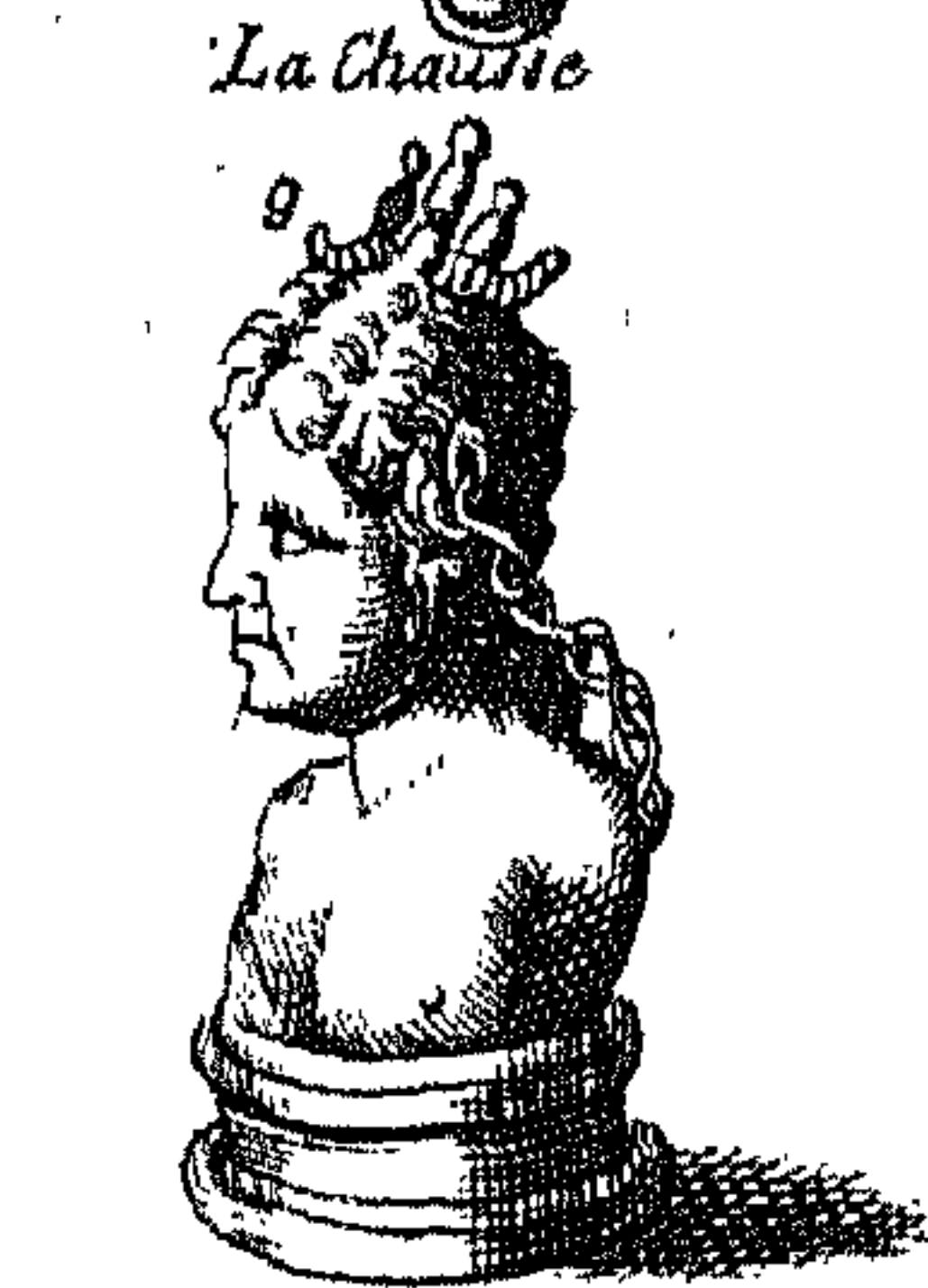
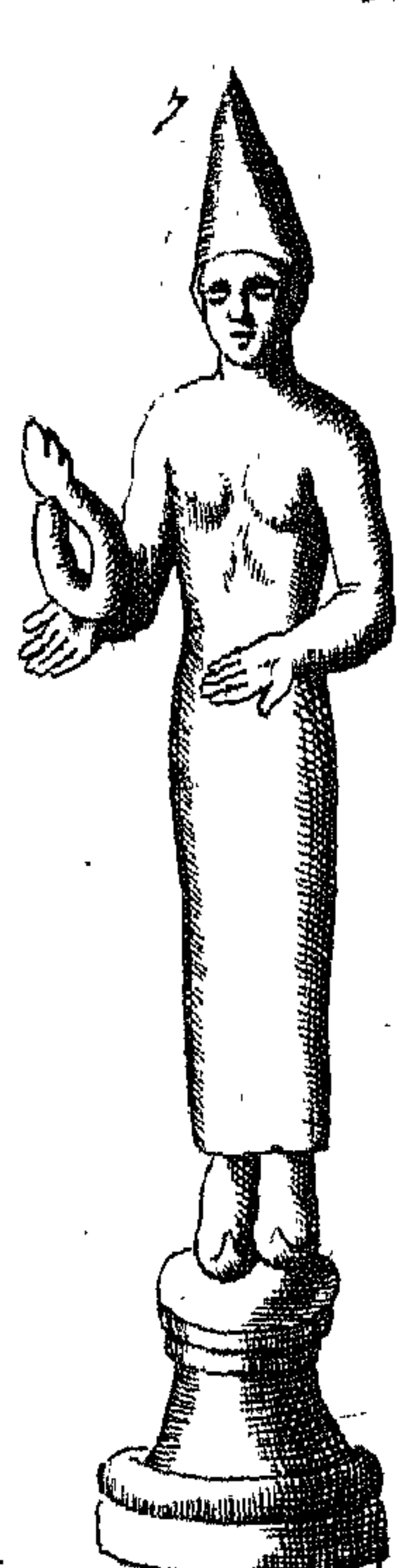
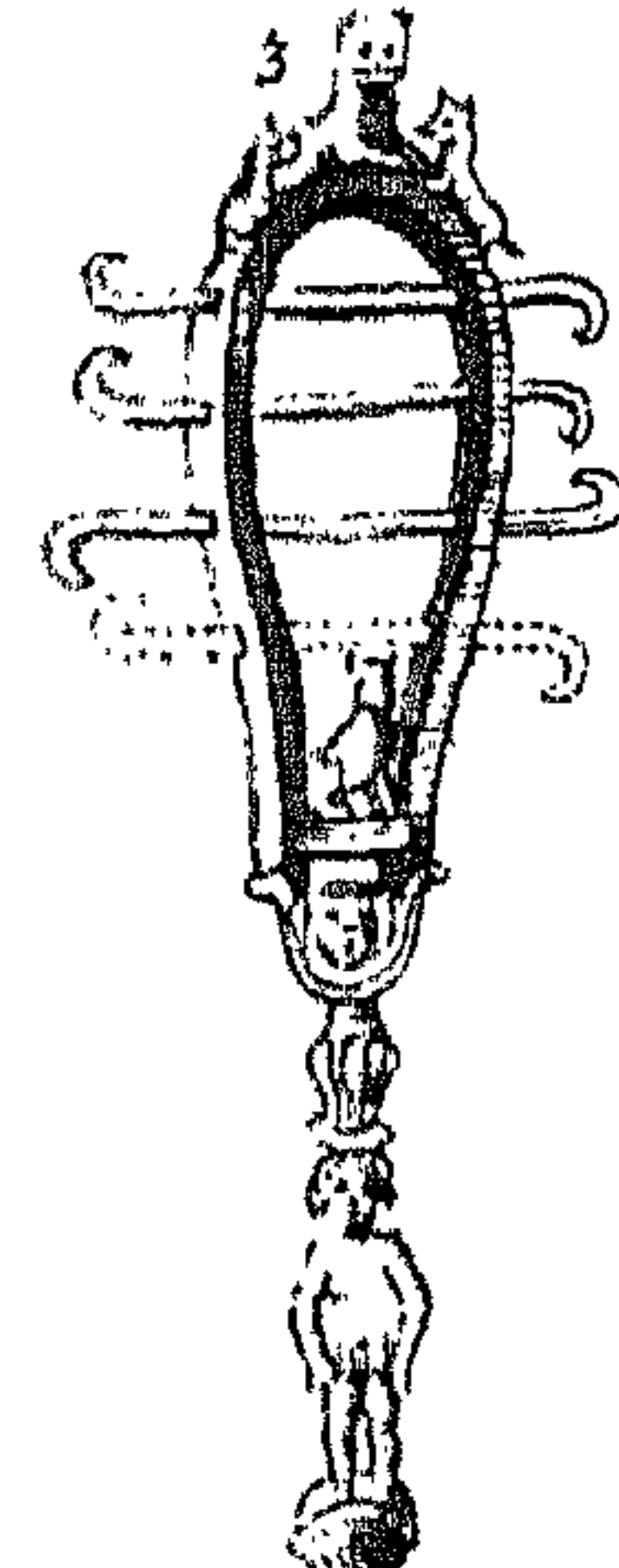
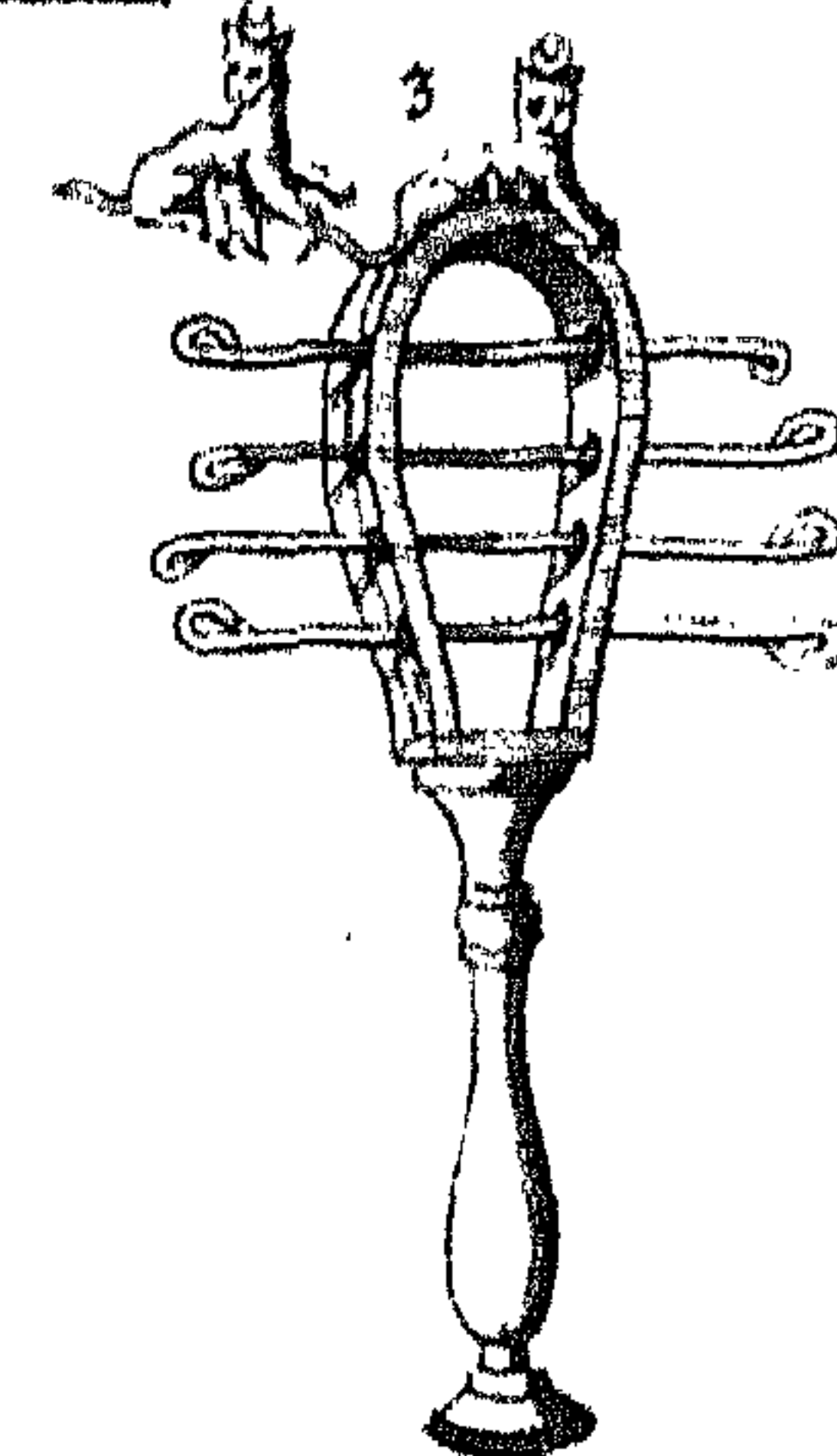
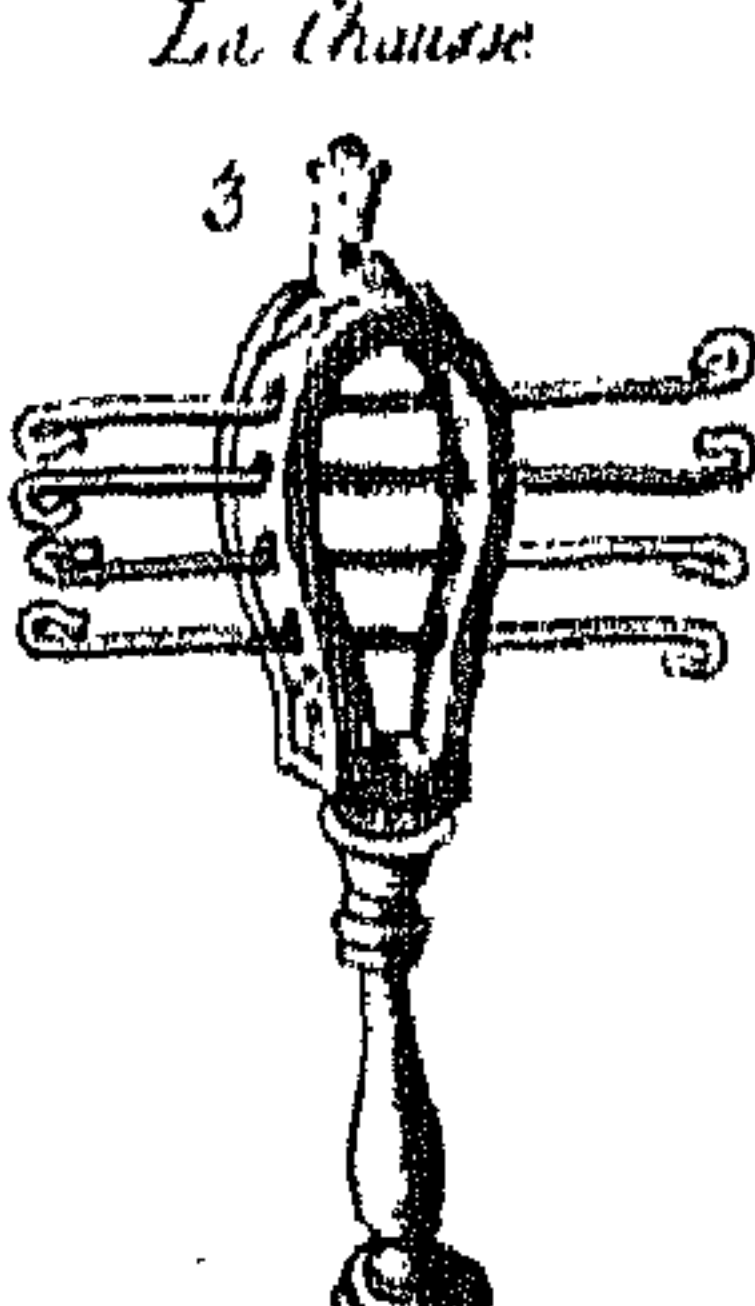
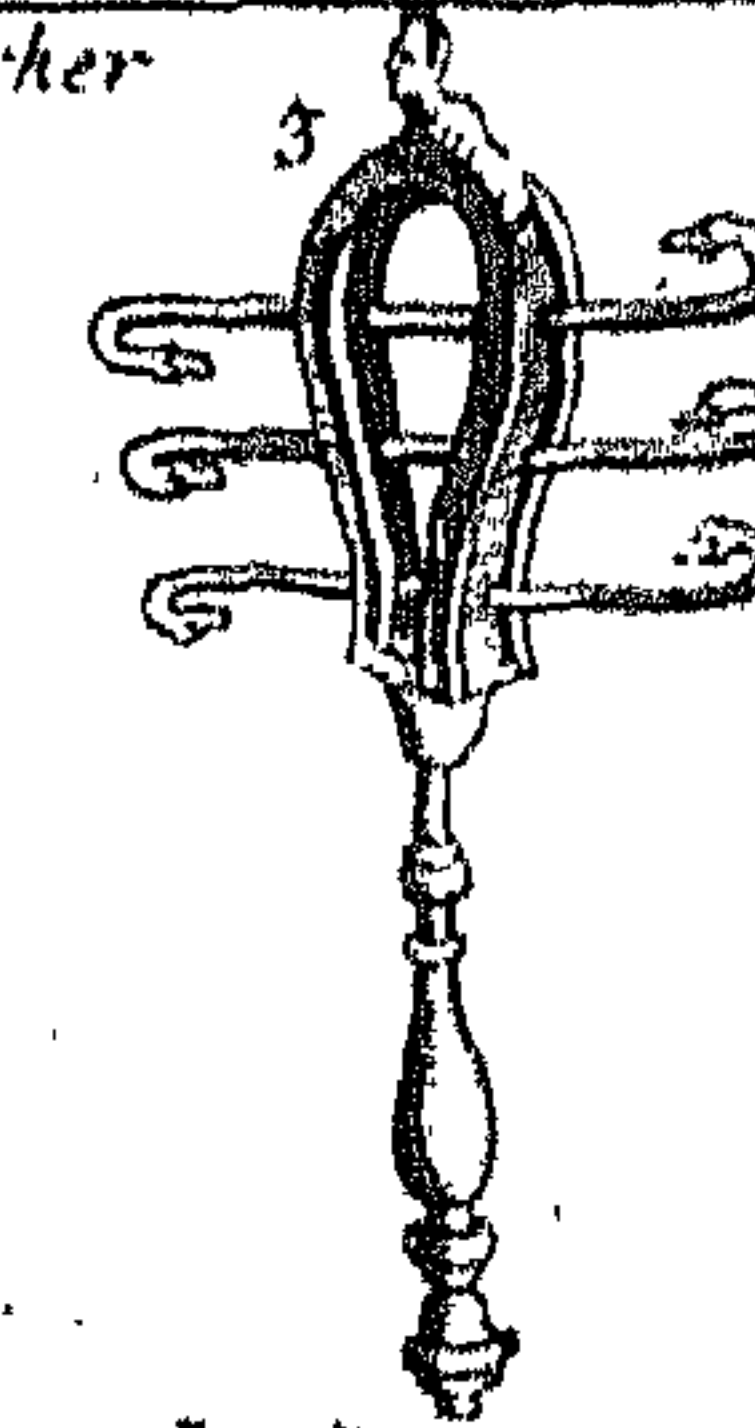
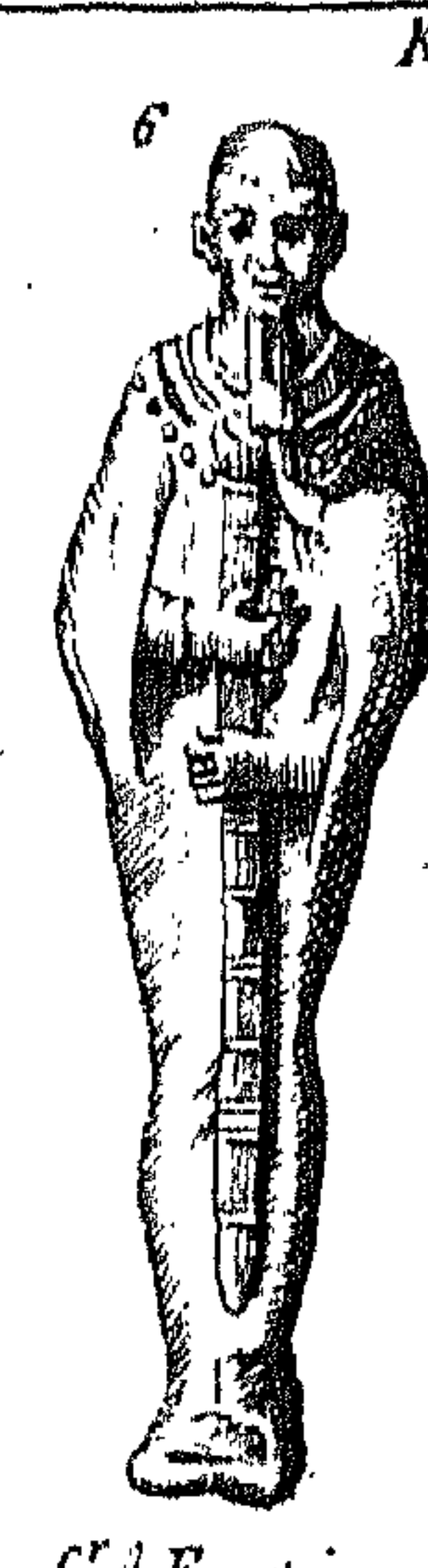
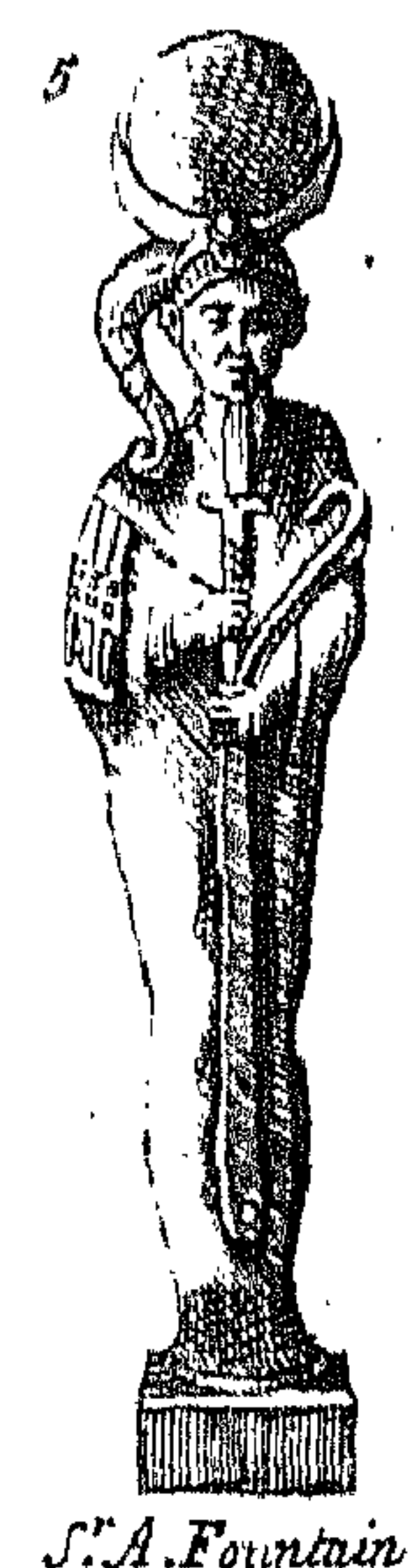
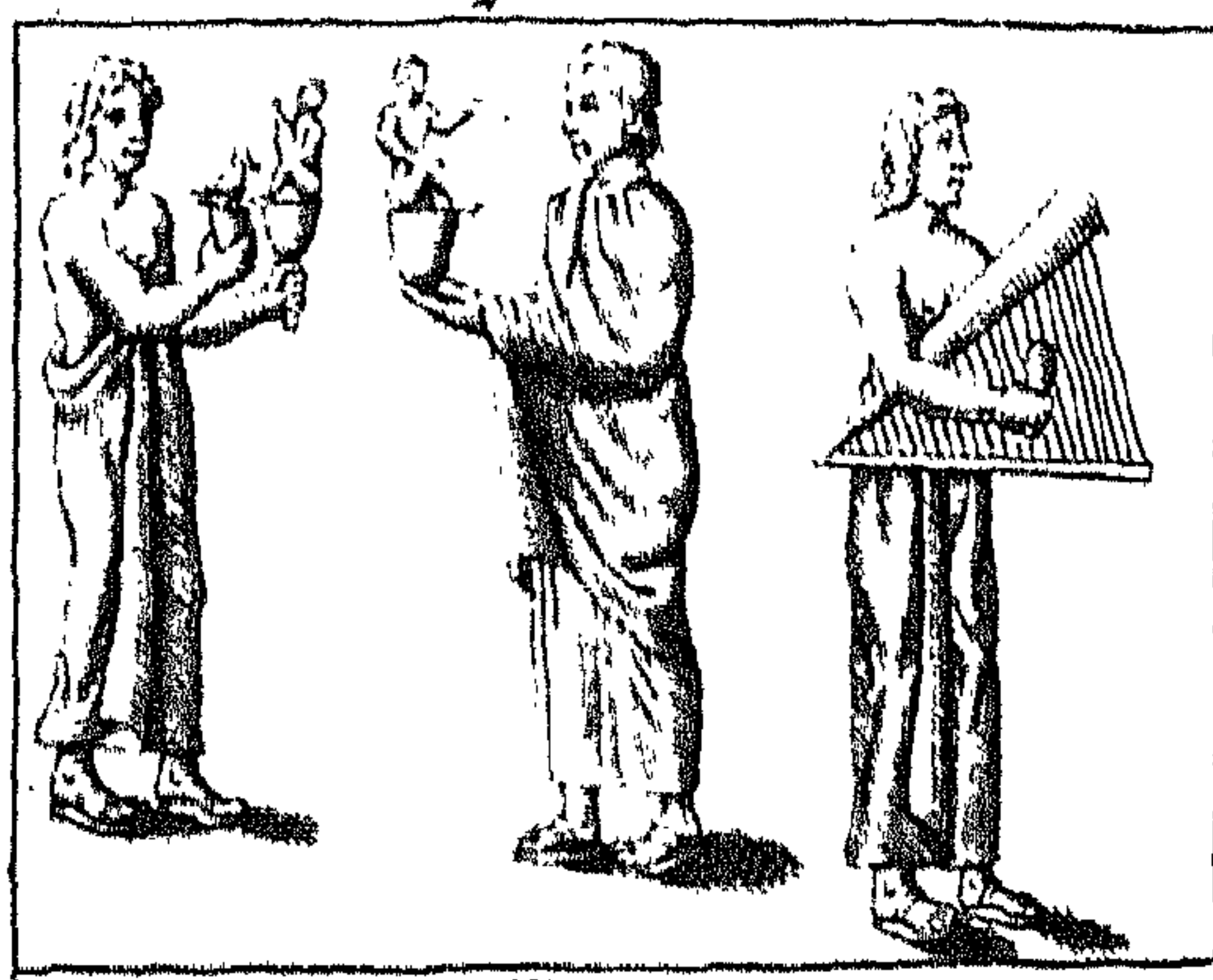
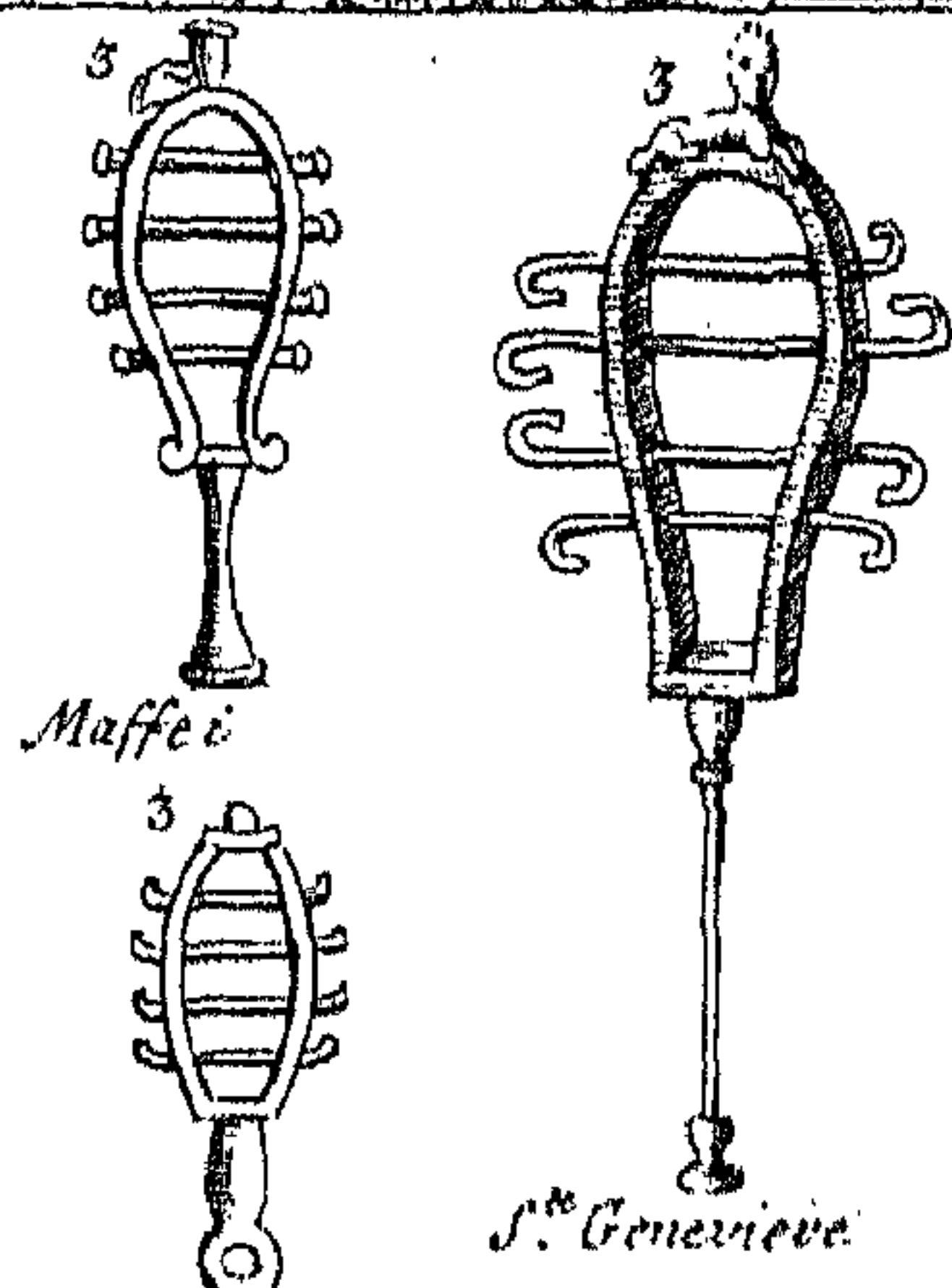
II. The *Egyptian* Priests and Priestesses carried their Gods in Procession. 'Afterwards, (says *Apuleius*,) follow'd the Idol of the Parent Goddess (*Isis*) carried upon the Shoulders of one of the Ministers.' *Spartian* also says of the Emperor *Commodus*, that he was Minister of the Mysteries of *Isis*, and that he shav'd his Head, and carried *Anubis*. The *Egyptian* Priests also shav'd the Head; but it does not appear the Priestesses did the like, as the next Bass-Relief plainly shews, where the Priests are exhibited shav'd, but the Priestesses not so. This Bass-Relief

PLATE XXXIX. I. *lief* has all the Air of an *Isiack* Procession. The first Figure of a Woman has all the Marks of *Isis* her self; which makes it not improbable that the Priestesses in their Ceremonies took the Form of the Goddess: She has upon her Head the Flower *Lotus*, or one of those different Ornaments we have already seen upon *Isis's* Head: About her left Arm there's a Serpent twisted, and in her right Hand she holds a Vase with one Handle, such as we shall see many of below. The second Figure is a Priest or Minister naked to the Girdle, with his Head shaved, and a *Petasis* upon it with *Mercury's* Wings, or it may be the *Pileus* with the Wings of a Hawk: In each of his Hands he holds a Scroll, in which were probably written the Mysteries of *Isis*. The third Figure is a Man, who without doubt is the Chief in this Ceremony, and the officiating Priest. He has his Head shav'd, and cover'd with a large Veil, which falls upon the Arms, and down as low as the Mid-leg: Between his Arms he holds a large Vessel full of Water, such as *Plutarch* says they us'd to carry in the Processions of *Osiris*, to signify that the Fruitfulness of *Egypt* was owing to the Waters of the *Nile*. We have seen *Isis* above carrying this Vessel (*ampbora*) on her Head. The Priest's Shoes and Stockings seem to be made of the Leaves of the *Egyptian Papyrus* woven together; for of that Plant, or its Leaves, *Apuleius* says they us'd to make their Shoes or Sandals. The fourth and last Figure has also the Form of *Isis*: She has her Hair curl'd, and in long Tresses like the first, and in her right Hand has a *Sistrum*, the ordinary Symbol of *Isis*, and in her left a *Simpulum*, a sacrificial Utenfil. 'Tis here observable, that all these Figures have the Arms and Feet naked, except the Priest or the Head of the Ceremony, who is all cover'd but the Face, his very Hand being wrapp'd in the Veil, which flows round him on all sides.

2 III. A Procession of *Isis* is also express'd on a Marble in the *villa Medicæa* at *Rome*, and publish'd by *F. Kirker*. The Marble has two Faces, and on each Face three Figures: The first is a Woman playing upon a *Tympanum*: The second holds a *Sistrum* in one Hand, and in the other a Palm-branch: The third is a Woman holding a Staff, upon the top of which is a kind of large Vase, and upon the Vase an Ox, or the God *Apis*. The second Face of the Marble exhibits first a Woman holding two Goblets, upon one of which is an *Egyptian* Deity with a Scourge, and upon the other a Bird, which perhaps is the *Ibis*. The second Figure holds also a Goblet with an *Egyptian* Divinity upon it, and the third touches a triangular Instrument with twenty Strings. This *Isiack* Procession is agreeable enough with the last of the preceding Plate.

IV. We must not here omit what *Ælian* says of the Goddess *Isis*, (in his *Hist. Animal. lib. 10. cap. 23.*) 'At *Coptos*, says he, a City of *Egypt*, the Goddess *Isis* is worshipp'd various ways: Amongst others, one is the Worship paid her by the Women that lament the Loss of their Husbands, their Children, or Brethren. Tho' the Country be full of great Scorpions, whose Sting is incurable, and immediate Death, and therefore carefully avoided by the *Egyptians*, yet do these *Isiack* Mourners lye prostrate upon the bare Ground, walk bare-footed, and even tread, as one may say, upon these dangerous Animals without Hurt. These *Coptites* worship also She-Goats, which they reckon the Favourites of *Isis*; but nevertheless eat Kids.

3 V. The *Sistrum* is a Symbol so proper to *Isis*, that it cannot well be pass'd over without some Remark. 'Tis an Instrument of a long Figure with a Handle, with a Cavity in the middle; the upper part is broader than the lower, and for the most part terminates in a Semi-circle. This Cavity in the middle is furnish'd with Brass or Iron Rods dispos'd cross-wise, sometimes three, and sometimes four. *Plutarch* says, that on the top of this Instrument was represented a Cat with a human Face: But tho' we often indeed see the Cat upon the top of the *Sistrum*,



Sistrum, yet I do not remember ever to have seen it with a Man's Face.' 'Tis true, *Plutarch* relates what perhaps was ordinary in his time, and it might happen that none of those Instruments, with the Face he speaks of, have come down to us. Now tho' we frequently meet with *Sistrums* that have a Cat upon the top, yet there are others that occur with a Sphinx instead of a Cat, or else the Flower *Lotus*, or a little Globe, or a Vase, or some other such like thing. These *Sistrums* are commonly round towards the top; tho' there are some found that terminate in one or more Angles, as may be observ'd among those we have here given. Sometimes we find upon this Instrument the Head of *Isis*, and sometimes that of *Nephtys*, who, according to *Plutarch*, was by the *Egyptians* taken for *Venus* or *Victory*. The Use of the *Sistrum* in the Mysteries of *Isis*, was the same with that of the Cymbal in those of *Cybele*, namely to make a noise with in the Temples and Processions; which Noise was not much unlike that of Castanets. They who turn every thing that regards the Worship of the Gods into Allegory, find a Mystery in the cross Bars of the *Sistrum*, whether they be three or four in number. When there are but three, say they, three Elements are only signified, and when there are four, the four Elements are denoted. But these Explanations do not at all instruct, nor serve to other purpose than to help to fill up a Volume. F. *Bacchini*, an *Italian Benedictine*, who wrote a solid and learned Dissertation upon *Sistrums*, avoided this Fault, and refuted the Sentiments of some bold Antiquaries, who had advanc'd some things contrary to what ancient Monuments teach us concerning *Sistrums*.

C H A P. VIII.

I. *Osiris represented in different manners on the Egyptian Monuments.* II. *Osiris taken for the Sun; several Images of Osiris.* III. *Represented with a Hawk's Head.*

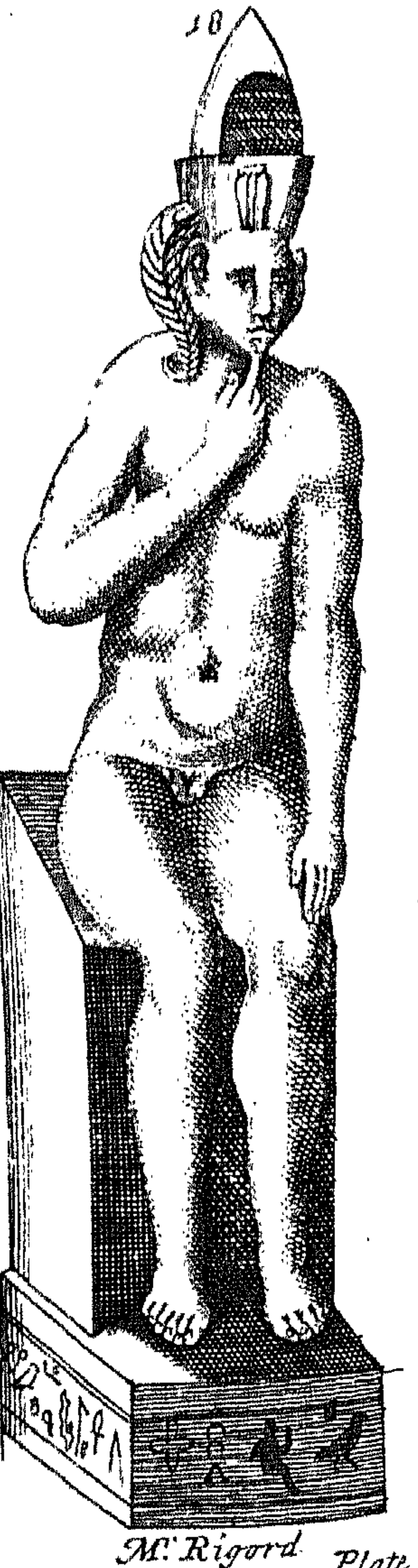
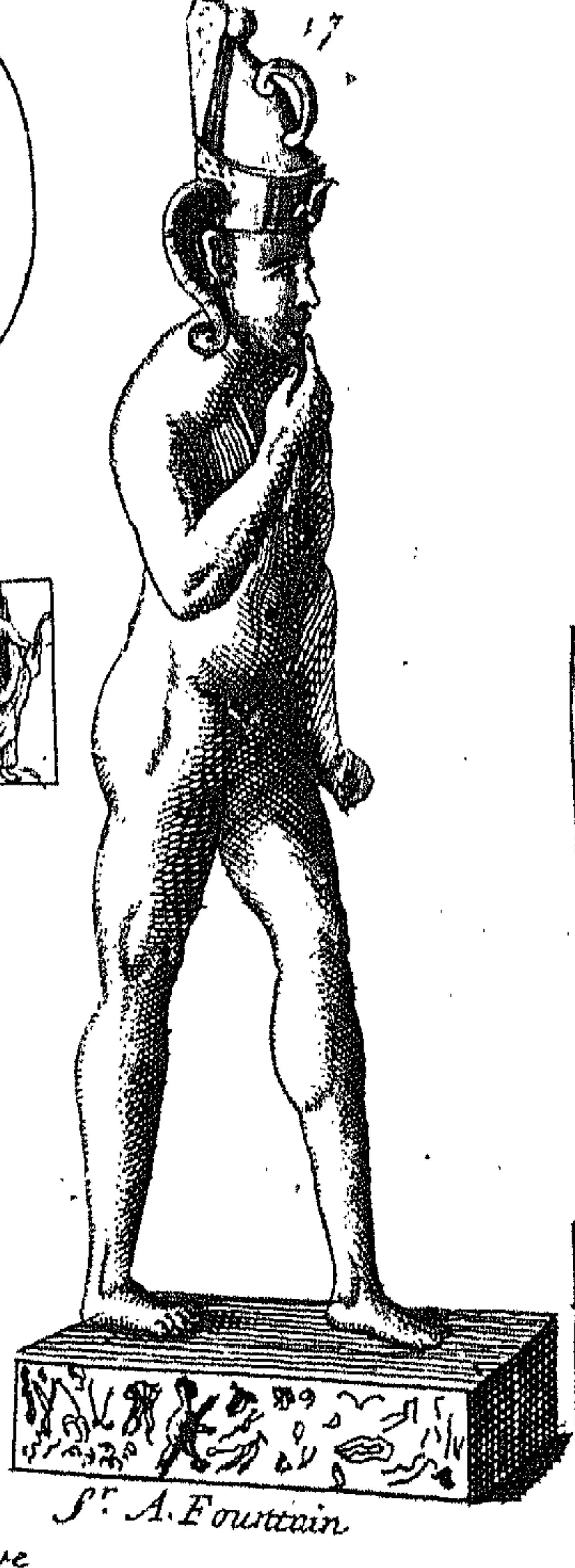
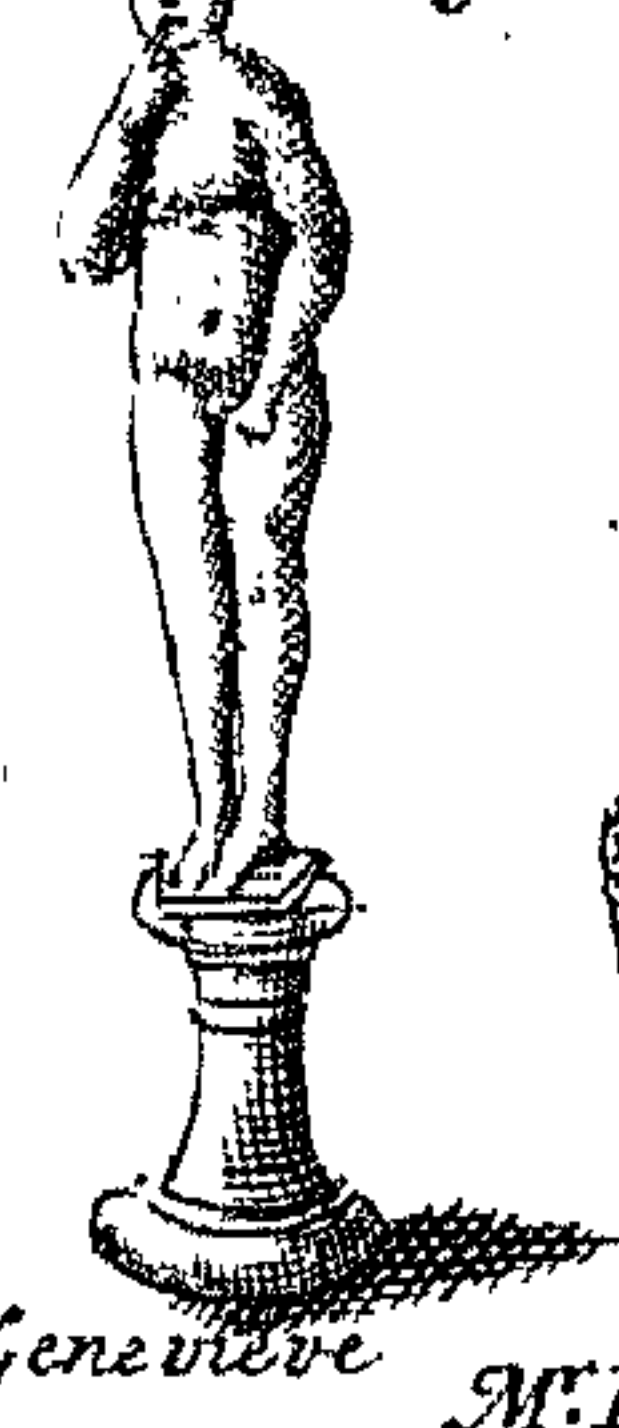
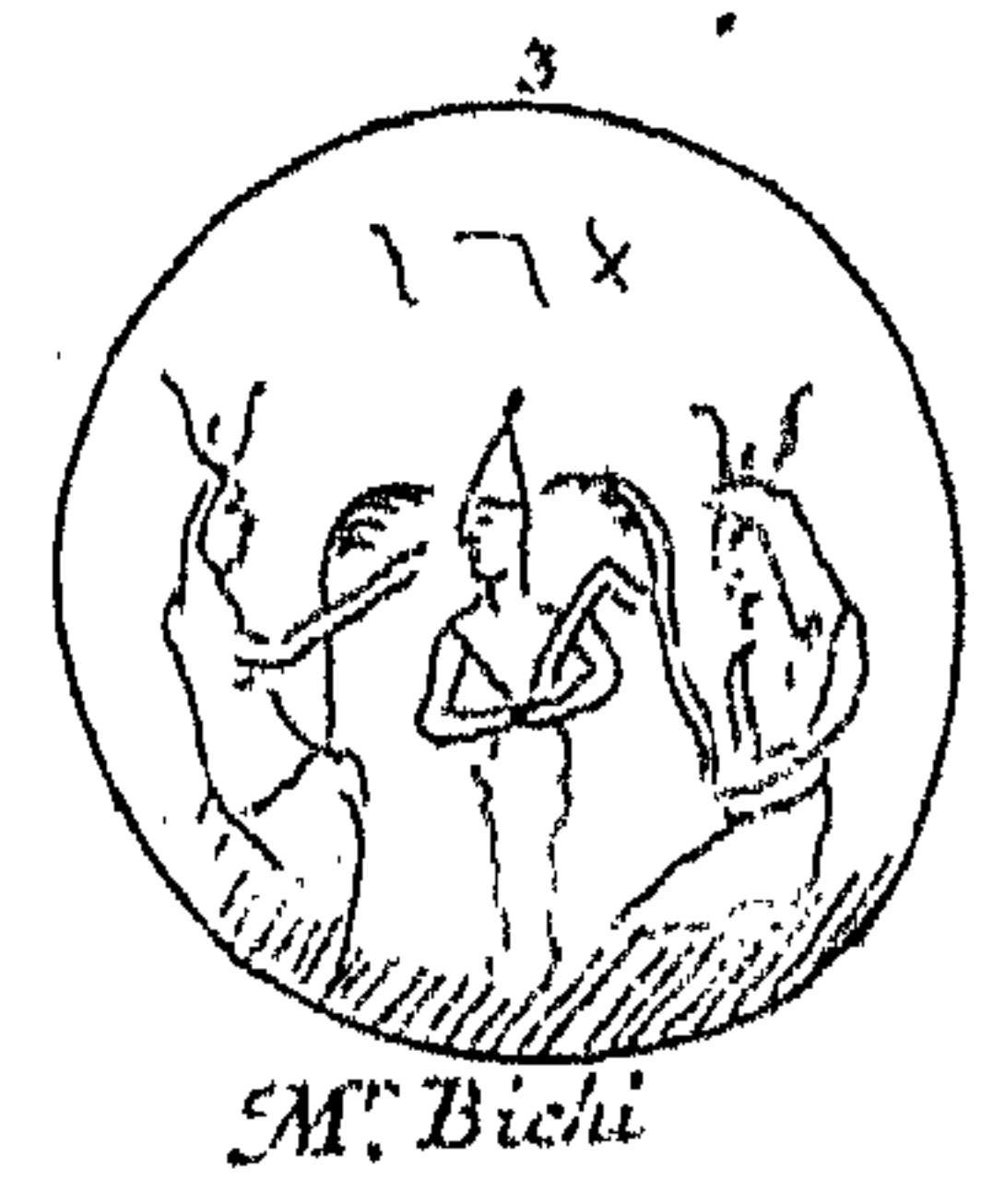
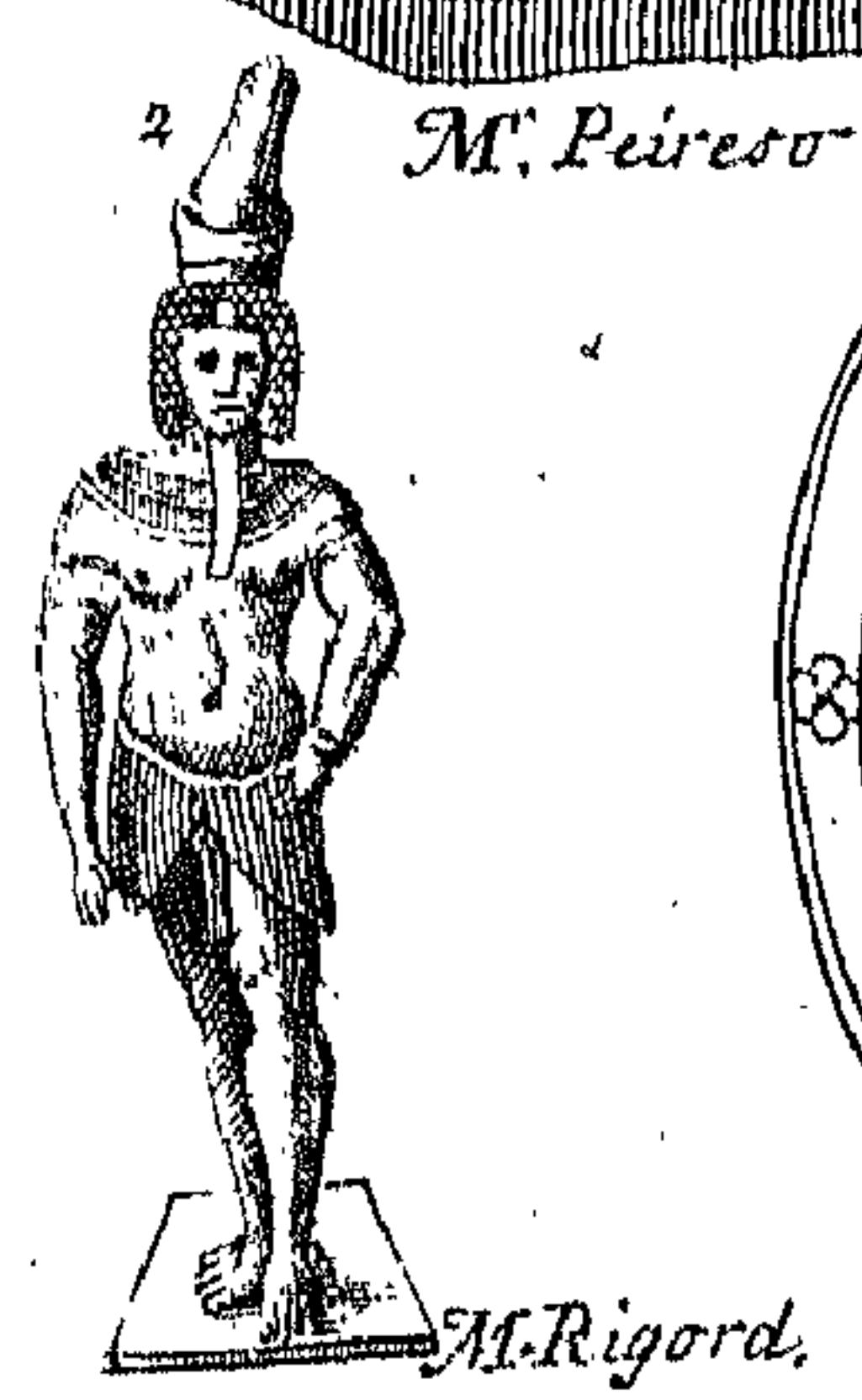
I. **W**E have already spoken of the Nature of *Osiris*, his Origin, and the Notion the *Egyptians* had of him: It now remains, that we say something of the Form under which the *Egyptians* represented him in Marbles and other Monuments, whereof many have been preserv'd to our time. This was human as to the Body, but the Head was not always so, that of a Hawk sometimes supplying the place. We shall often see him below in the *Isiack* Table under a Form all human, which Table shall be given entire. *Osiris* is there represented in an *Egyptian* Habit, holding in his right Hand a Cross, frequently seen, as has been observ'd, in *Egyptian* Monuments, and in his left a long Staff, with a Bird's Head at the upper end of it. Upon his Head he has an Ox's Horns, and above the Horns a large Plume or Crest, which seems to be made of the Leaves of a Palm-tree: And in this manner he is elsewhere seen. Another Figure of him in the same Table represents him also with the Horns of an Ox, and upon the Horns a Crest much larger than the preceding one: He is sacrificing a He-goat upon an Altar, probably to *Isis*, who is there plac'd before him, as will be seen below in the *Isiack* Table. The other Figures of *Osiris* with a Man's Head, which we give, are something different from those, in the Ornament of the Head.

II. The first Figure, taken from our Cabinet, is swath'd almost like the Mummies, and in one Hand holds a Scourge, and in the other an augural Staff.

Osiris

Osiris was taken for the Sun, and had a Scourge or Whip given him to animate the Horses that drew his Chariot he made his Course in. There are many Figures of *Osiris* in this Form, and in our Cabinet there's another much the same, but something larger. The following Figure belonging to Sir *Andrew Fountain* has the Ornament of the Head different from the preceding ones: For he has a large
 5 Globe 'upon it sustain'd by a Crescent. The Globe indeed is often seen upon the Heads of all sorts of *Egyptian* Deities. A kind of round Horn descending from the Head to the Shoulder, will often occur in the Chapter of *Harpocrates*. The
 6 following Figure ' with the Head shav'd, holds in his two Hands a thick Staff wrapp'd about with a Band or Fillet, which tho' I give a place here, yet am I not
 7, 8 certain that it is *Osiris*, but that it may be an *Orus*. The two next, ^{7, 8} taken from the Cabinet of M. *Foucault*, differ from the preceding ones in the Ornament of the Head, which is here nothing but a Cap or Hat terminating in a Point. One of them has something in his Hand not easy to be distinguish'd.
 9 The other's Hat resembles the Ribs of a Melon. The following Figure ⁹ is a Busto taken from a MS of M. *de Peiresc*, which is now in the Library of S. *Victor*. The Ornament of the Head consists of two Horns, and three little Pyramids, upon each of which is a Globe: What's here remarkable is, the Chain hanging from his left Ear down to the Shoulder; the Mystery whereof, I know not.

III. *Osiris* is also often represented, as has been said, with the Head of a Hawk, because, as *Plutarch* says, that Bird has a piercing Eye and swift Flight, which agrees very well with the Sun, who is thought to be the same with *Osiris*. *Clemens Alexandrinus* says the Hawk is the Symbol of the Sun, and the *Ibis* of the Moon. He also says before, that some of the *Egyptians* place the Sun upon a Ship, and others upon a Crocodile. *Ælian* tells us the *Egyptian* Priests brought up many Hawks, as Birds sacred to *Apollo*; for which reason these Priests were call'd *Hieracobosci*, which is to say, Bringers-up of Hawks. Now *Apollo*, to speak physically, was the same with the Sun, which, amongst the *Egyptians*, was *Osiris*. He is also seen with the Head of a Hawk in the *Isack* Table, where he is set with a large Staff in his Hand, crooked at one end like the augural Staff, and a large Vase upon his Head, with another round one within it: What the Mystery of it is, or rather the Superstition, I know not. The
 10 *Osiris* taken from the *Brandeburgh* Cabinet, ¹⁰ is no more than a Busto, where, upon the fore-part, you see the Head of a Hawk, but with the Hair and Shoul-
 11 ders of a Man. The *Roman* Marbles ¹¹ also represent him with the Head of a Hawk, tho' with a more elegant Sculpture. He has in his Hand the Cross as well as other
 12 Statues, whereof notice has been taken above. Another *Egyptian* Figure ¹² with a human Body, has instead of a Face a Bird's Head with the Beak broken off. 'Twas probably the Head of an *Ibis*, a Bird those superstitious People paid divine Honours to. The Ornament of the Head is after the manner of the *Egyptian* Deities, and upon the front of it is a Head of the Sun radiated, which confirms the Notion before-mention'd of their making *Osiris* and the Sun the
 13 same, and signifying the one by the other: In the following Image, ¹³ which is very like this, the Bird's Head and Beak are entire, and the *Ibis* plainly discover'd by them. *Plutarch* says, the *Egyptians* express'd their *Osiris* by an Eye and a Sceptre.



C H A P. IX.

I. Orus the Son of Isis; II. Taken for the Sun. III. His different Images. IV. Typhon, the Brother of Osiris, his History. V. He is the evil Principle, represented by several Symbols.

I. WE have seen several Figures of the Boy *Orus* in his Mother's Lap and Bosom, for so he oftener occurs on Monuments than in any other manner. The most skilful Persons in Antiquities say, *Orus* is the same with *Harpocrates*, which Opinion is confirm'd by Testimonies from ancient Authors: But the Identity of those Gods, as we have already shewn, did not hinder them from paying different Honours to them under different Names: Of which again when we come to speak of *Harpocrates*.

II. In the *Isiack* Table *Orus* is represented swath'd, as it were, and cover'd from Head to Foot with a Habit all diversify'd with Spots: In his two Hands he holds a long Staff, at the end of which is a Bird's Head, he holds also a *Lituus*, and a kind of Compasses, or rather a Scourge or Whip, such as is seen in the Figures of *Osiris* and the Sun: For *Orus* and *Harpocrates* are taken for the Sun as well as *Osiris*, as the learned *Cuper* has fully prov'd.

III. In an Image taken from a MS of M. *de Peiresc* in the Library of S. *Victor*,
we find *Isis*, *Osiris* and *Orus* all together. *Orus* is plac'd between the two, habited
in a Tunick: The Head of *Osiris* is wanting; and *Isis*, who reaches him her
Hand, has a very singular Habit on, which seems to be made up of Feathers.
Whether the next Figure, taken from the Cabinet of M. *Rigord*, represents an
Osiris or an *Orus*, I know not, it being not easy to distinguish. He is put here,
because of the great Vessel he has upon his Head, by which is signify'd the a-
bundance of the Waters of the *Nile*, and the Advantage accruing to all *Egypt*
by it, as has been already observ'd. The following Medal belong'd to M. *Bichi*,
and was shewn me at *Florence* by that ingenious Antiquary M. *Buonaroti*. Be-
tween the two Figures of *Isis*, which very much resemble one another, there's
seen *Osiris* or *Orus* furnish'd with a Whip as usual, but whether of the two it is,
cannot easily be distinguish'd. The Letters on the upper part of the Medal
seem to be *Hebrew*; so that it might possibly be one of the Talismans of
the *Basilidians*, and of that sort call'd *Abraxas*. Those *Basilidians*, and other
Hereticks of the same Stamp, us'd indeed most commonly *Greek* Characters, but
sometimes *Hebrew*, and oftentimes other strange ones not known: But of these
we shall speak below, when we come to the *Abraxas*.

IV. The *Egyptians*, *Diodorus Siculus* says, made *Typhon* the Brother of *Osiris*: This Prince govern'd *Egypt* with just and wholesome Laws: But *Typhon*, who was a cruel and wicked Man, kill'd him, and divided his Body into twenty six Parts, one of which he gave to each of his Confederates, that by thus making them equally guilty with himself, he might engage them to maintain him in his Usurpation of the Kingdom: But *Isis*, who was the Wife and Sister of *Osiris*, together with his Son *Orus*, reveng'd his Death, and slew both *Typhon* and all the other Conspirators, having first conquer'd them. *Isis* collected all the Fragments of her Husband's Body, except the Privities. She also caus'd a Statue to be made of Wax and Aromaticks, of the Size of *Osiris*, which she committed to the Priests, binding them by Oath never to discover to any Person the Place where they laid it.

V. *Typhon*, the Principle of Evil, (of whom we spoke above) is represented by *Pignorius* upon a Stone, after the *Isiack* Table. 'Tis a Figure that has a Crocodile under its Feet, and upon its Head a Fish: But I dare not warrant it to be *Typhon*, tho' it is pretended to be so, having never seen any Image that I know of where it was plainly express'd. The *Hippopotamus* at *Hermopolis* was look'd upon, according to *Pignorius*, as a Symbol of *Typhon*, by which Symbol is denoted his Genius or Disposition to Mischief; the *Hippopotamus*, call'd by *Achilles Tattius* the *Egyptian* Elephant, having committed both Incest and Parricide. The *Hippopotamus* was notwithstanding worshipp'd at *Papremis*, for fear this monstrous Animal should envy other wild Beasts, which several People of *Egypt* had deify'd. The *Egyptians* thought the Ass also to be a Symbol of *Typhon*, and for that reason it was that this Animal was ill treated at *Coptos*; and that the Inhabitants of *Busiris*, *Abydos*, and *Lycopolis* hated the Sound of a Trumpet, because resembling as they thought the braying of an Ass. *Ochus* King of *Persia*, who govern'd *Egypt*, having learnt that the *Egyptians* call'd him Ass, slew their *Apis*, and commanded them to worship an Ass instead of him: But this prov'd his Destruction; for his Eunuch *Bagoas* or *Vagao* an *Egyptian*, resenting the Injury and Affront done to the God of his Country, kill'd him, and threw his Body to the Cats, that the Animal sacred to *Isis* might revenge the Affront done to that Goddess.

CHAP. X.

I. *Serapis* taken for the Sun, for Jupiter, and for Pluto. II. *The Worship of him* not introduced into *Egypt* till about the time of the *Ptolomy's*. III. *Proofs of this taken from several Authors, and from the Table of Isis*. IV. *M. Cuper is of a different Opinion*. V. *The Arguments he offers not sufficient*. VI. *The Etymology of the Word Serapis*.

I. **S**ERAPIS, or *Sarapis*, as he is very often call'd, was the great God of the *Egyptians*, and had this Epithet of *Great God* given him in many Inscriptions: He was very commonly taken for *Jupiter* and the *Sun*. *Ζεύς Σεραπείς*, or *Jupiter Sarapis*, often occurs also in ancient Monuments, and sometimes he is seen with the three Names of, *Jupiter*, the *Sun*, and *Serapis*. He was likewise taken for *Pluto*.

II. Since then he was the greatest of the *Egyptian* Deities, he ought, one would think, to have been plac'd before the rest, and to have been treated of with *Isis* in the Beginning of this Book. But besides that the most Learned are persuaded that *Serapis* is the same with *Osiris*, the Brother and Husband of *Isis*, there are many that think the Worship of *Serapis* was not introduc'd into *Egypt* until the time of the *Ptolomy's*. *Clemens Alexandrinus* (in his *Protrept.* p. 42.) relates the Sentiments of many Writers concerning the Transportation of *Serapis* and his Worship into *Egypt*, and places it under the Reign of the *Ptolomy's*: For not only the outward Form, but the Name also of that God, was not known there before that time. 'Tis true indeed, *Serapis* was afterwards taken for *Osiris*; but then they have always given to the first a Form as different from the last, as their Names are from one another.

III. What

III. What further confirms that *Serapis* was not known in *Egypt* before the *Greeks* were Masters of it, is the Silence of *Herodotus*, who tho' he treats largely of the Religion of the *Egyptians*, and in many Places names most of their Gods, as *Isis*, *Osiris*, *Orus*, *Mendes*, and others, yet does he never once mention *Serapis*, the greatest of their Gods, which he could not well have omitted, had his Worship been establish'd there. Another Argument may be taken from the old *Egyptian* Marbles, as the *Isiack* Table and others, which shall be given below, where no Figure of *Serapis* is seen. This *Isiack* Table comprehends the whole of the *Egyptian* Theology, all their Gods, great and small, yet no Appearance of *Serapis*: So that tho' some Table should now be dug up where this God is found, yet would it not be sufficient to convince us of its Antiquity, for it may be thought to have been made since the Establishment of his Worship: And thus the Argument fetch'd from the *Isiack* Table's comprehending all the Deities of the *Egyptians* without representing *Serapis*, will always remain in force.

IV. This does not agree with the Sentiments of many of the Fathers, who thought it was *Joseph*, the Son of *Jacob*, that was worshipp'd as the Benefactor of *Egypt*, under the Form and Name of *Serapis*. But as these are only Conjectures, and concern not Faith or Manners, in which we confess them our Masters and Teachers, we are at liberty to examine what Foundation they have. Some there are, who, resting on the Arguments already brought, deny the Worship and Name of *Serapis* to have been brought into *Egypt* before the *Ptolomy's*: Others maintain it was there long before; in the number of which is the celebrated *Cuper*, (in his Book *de Harpocrate*, p. 83.) Not that he adopts the Opinion of the Fathers, of *Joseph's* being worshipp'd under the Name of *Serapis*, but proves only that they cannot be confuted by the Argument brought above, namely that this God was not worshipp'd in *Egypt* before it was subjected to the *Greeks*. *Pausanias*, says that learned Man, relates, that the *Alexandrians* receiv'd the Worship of *Serapis* from *Ptolomy* the Son of *Lagus*, and that there was already a very magnificent Temple of that God at *Alexandria*, and another very old one at *Memphis*: From whence it follows, that the Worship of *Serapis* was establish'd in *Egypt* before *Ptolomy* the Son of *Lagus* brought that God from *Sinope*. *Clemens Alexandrinus*, and before him *Tacitus*, continues he, witness also, that when this *Serapis* was brought into *Egypt*, they built a great Temple to him in the Place call'd *Racotis*, where there was already a lesser one anciently dedicated to *Serapis* and *Isis*, which is another Proof of the Antiquity of *Serapis*. The People of *Sinope*, continues *Cuper*, did not call that God *Serapis*, but *Jupiter Dis*, which signifies *Pluto*; and this *Tacitus* expressly says. When he was brought, *Timotheus*, Master of the Ceremonies, and *Manethon* the *Sebennite*, seeing by the side of him *Cerberus* and the Dragon, imagin'd it to be *Pluto*, and perswaded *Ptolomy* that it was no other than *Serapis*. For, says *Plutarch*, he was not at first call'd by that Name; but after he was brought to *Alexandria*, he took the Name the *Egyptians* gave to *Pluto*, which was *Serapis*. *Eusebius* also, (in his *Preparat. Evangel.*) after *Porphyrus*, says that *Pluto* is the same with *Serapis*.

V. These are the Arguments of the learned *Cuper*, who adds, that *M. Fabretti* sent him a *Serapis* accompanied with a *Cerberus*; which proves that *Serapis* is the same with *Pluto*: We shall here give *Fabretti's* Image with some others, which leave no room to doubt of it. After this he rejects the Opinion of *Macrobius*, who says the *Egyptians* were forc'd by the *Ptolomy's* to receive the Worship of *Saturn* and *Serapis*; and refutes those that thought this God was call'd *Serapis* at *Sinope*, before it was brought to *Egypt*. I am also convinc'd my self, that this *Sinopenfian* God did not take the Name of *Serapis* until it arriv'd in *Egypt*, and confess also that *M. Cuper's* Reasons, brought to prove that the Wor-

ship

ship of *Serapis* in *Egypt* was establish'd long before the *Ptolomy's*, seem plausible enough: But since all the Authors he cites, are much later than *Herodotus*, his Silence concerning *Serapis*, in a Book writ professedly upon the Religion of the *Egyptians*, has almost brought me over to the contrary Opinion; and since *Clemens Alexandrinus* is clearly of the same Opinion with *Macrobius* afterwards, and since the *Isack Table*, which comprehends the whole Superstition of the *Egyptians*, has nothing that comes near the Figure of *Serapis*, I am more inclin'd to believe, with *Macrobius*, that *Serapis* was not carried into *Egypt* until the time of *Ptolomy* the Son of *Lagus*.

VI. I shall not spend time upon the Etymology of the Word *Serapis*, it has been by many so variously given. *Suidas*, after *Plutarch*, derives the Name from *σορὸς ἀπίδος*, *arca Apidis*, which Etymon seems to me very trifling, tho' *S. Austin* gives the same after *Varro*, from whom *Plutarch* might possibly take it: The Passage of *S. Austin* is in his Book (*de Civit. Dei lib. 18. cap. 5.*) and ought not to be here pass'd over. 'In those Days, says he, (that is in the Days of the Patriarchs *Jacob* and *Joseph*) *Apis*, King of the *Argives*, arriv'd with a Fleet in *Egypt*, and after his Death was made the greatest of the *Egyptian* Gods under the Name of *Serapis*: The reason why this Name was given him after his Death, instead of his proper Name *Apis*, *Varro* has given; because, says he, the Sepulchre, in which the dead Body is put, and is by us call'd *Sarcophagus*, is call'd in Greek *σορὸς*, and because he was worshipp'd in the Sepulchre, or *Soros*, before a Temple was built to him, they first contracted the two Words *Soros* and *Apis*, and of them form'd the Word *Sorapis*, which, by the Change of a Letter, they afterwards made *Serapis*.' Others derive this Word from *Sar Apis*, which signifies Prince *Apis*, *Sar* in *Hebrew* being the same as Prince. But enough of this, it being not my Purpose to dwell upon Etymologies.

C H A P. XI.

I. Images of *Serapis*; II. Represented like *Pluto*. III. *Serapis* with *Isis*. IV. Other Images. V. *Serapis* esteemed one of the Gods of Health.

I. **W**E come now to the Images of *Serapis*, of which there's none more elegant than that taken from the Cabinet of the Abbot *Fauvel*. * This God is set with his left Hand lifted up, wherein it's probable he held something, now lost thro' the Injury of time: Upon his Head he has a *Calathus*, his ordinary Symbol, by which is signify'd the Abundance and Plenty bestow'd upon Men by this God, who is commonly taken for the *Sun*. He is represented with a Beard, and, except the *Calathus*, exactly resembles *Jupiter*, for whom he is also often taken in Inscriptions, as has been already observ'd. The following Figure, which is only a Bust, is distinguishable also by the *Calathus*. The next holds a *Cornucopia*, and in the other Hand a *Patera*, upon which is a Butterfly: By this may perhaps be signify'd *Serapis Pluto*, carrying the Soul of some Person. We have already seen *Pluto* seeking the Souls of the Dead.

II. But *Serapis Pluto* is much better express'd in the following elegant Image, where he holds a Spear, and has at his Feet the Dog *Cerberus*: His left Hand is rais'd, and about the Image is this Inscription in Greek, *εἰς Ζεὺς Σάραπις*, that is, *One Jupiter*.

pter Serapis. The next Figure sitting * has in like mannner a Spear or Sceptre in 8
his Hand, and *Cerberus* at his Feet.

III. The Figures of *Isis* and *Serapis* are taken from Gems, set in Signet Rings, because, as *Pliny* says, it was become a Custom to carry on their Fingers the Images of *Harpocrates*, and other *Egyptian* Deities. The first 9 Figure represents *Serapis* as usual; and the next 10 taken from our Cabinet exhibits the whole Face, but is very much injured by Time. The following Gem exhibits *Serapis* and *Isis* together, which induces one to think, that after *Serapis* was introduc'd among the *Egyptians*, he was taken for *Osiris*, the Husband and Brother of *Isis*. The two next Images 11, 12 exhibit also *Serapis* with *Isis*, but after a different manner: In both of them *Serapis* has the *Calathus*, and *Isis* the Flower *Lotus* upon her Head. Of the two other Images of *Isis* and *Serapis*, the first 13 is only remarkable in that *Isis* has no Symbol on her Head: The second 14 seems to be the Figure of the *Sun* and *Moon*, which the Rays upon the Head of the God, and the Crescent supporting the Goddess, leaves I think no room to doubt of. *Beger*, who publish'd this Gem, takes them for *Serapis* or *Osiris*, and *Isis*, who were undoubtedly consider'd as the *Sun* and *Moon*: But these Gods, with such a Multiplicity of Names, had often, as we have more than once observ'd, a distinct Worship under each Name.

IV. He sometimes also occurs, tho' seldom, with more notable Rays, with the *Calathus* upon his Head, and beardless, as in *Gorlaeus's* Gem, where, besides these, he has the Staff with the Serpent twisted round it, the Symbol of *Æsculapius*. *Serapis* has been also taken of old for *Æsculapius*. From this Variety of Symbols it has likewise come to pass, that this Image has been taken for a *Panthean* Figure. Upon another Gem of *Gorlaeus's* he again occurs, sitting upon an Eagle with the Thunderbolt in his Talons between two military Ensigns, upon each of which is a *Victory*: What the Mystery of this is, I know not. Another Gem of his represents him with a Beard, and the *Calathus* and Rays upon his Head. Another exhibits him with the Rays, the *Calathus*, and the Horns of *Jupiter Ammon*: But of these enough, tho' many more might be produc'd. The *Serapis* and *Isis* of *M. de la Chauffe* 15 have nothing extraordinary. The Worship of *Serapis* having pass'd into *Greece*, he was accordingly struck upon many of their Medals, where he is to be met with in different manners.

We have already seen that *Serapis* was look'd upon as the same with *Pluto*; and to this Marbles and Gems give Testimony, as well as Medals. We have here a considerable Monument 16 publish'd by *M. Fabreti*: 'Tis a Vow of *M. Vibius Onesium*, where on one side *Serapis* is seen with the *Calathus* upon his Head, holding in his left Hand a long Staff, that terminates at each end in a kind of Bowl, and reaching the right to the three-headed Dog *Cerberus*, who often accompanies *Pluto* in ancient Monuments: On the other side is *Isis*, with the Flower upon her Head, the *Sistrum* in one Hand, and I know not what in the other. Above the Inscription is a Foot with a Serpent twisted round it, and on the right and left are two Sphinxes. This Foot with the Serpent folded round it, is like another given in the Chapter of Vows. The Serpent is a Symbol of Health, as we have seen in *Æsculapius* and his Daughter *Hygiea*.

V. *Serapis* was also esteem'd one of the Gods of Health, and of the Cures he made we find many Examples in Authors. *Cissus*, a Devotee of *Serapis*, says *Ælian*, being poisoned by his Wife with Serpents Eggs, had recourse to *Serapis*, who order'd him to buy a Lamprey, a venomous Animal, and to thrust his Hand into the Vessel where the Lamprey was: He accordingly did so, and was bit by it, which was no sooner done, but he found himself cur'd. The same Author says, that in the time of *Nero*, a certain Man call'd *Chrysermus*, just dying with

drinking Bull's Blood, was recover'd by *Serapis*. *Bathylis* also a *Cretan*, being troubled with the Phthisick, and in danger of Death, was order'd by *Serapis* to eat As's Flesh, which he accordingly did, and was immediately cur'd. The same *Ælian* adds, that *Serapis* cur'd a sick Horse that belong'd to one *Lenæus*. Among old Inscriptions there are likewise found many Instances of Cures wrought by *Serapis*, which is a Proof that he was invok'd as a God of Health. This last Figure is a Vow to *Serapis*, fulfill'd by one *Onesimus* after a Vision, as the Inscription imports. Visions of this kind, and Admonitions by Dreams, frequently occur in Inscriptions, as we have already seen in the Chapter of Vows.

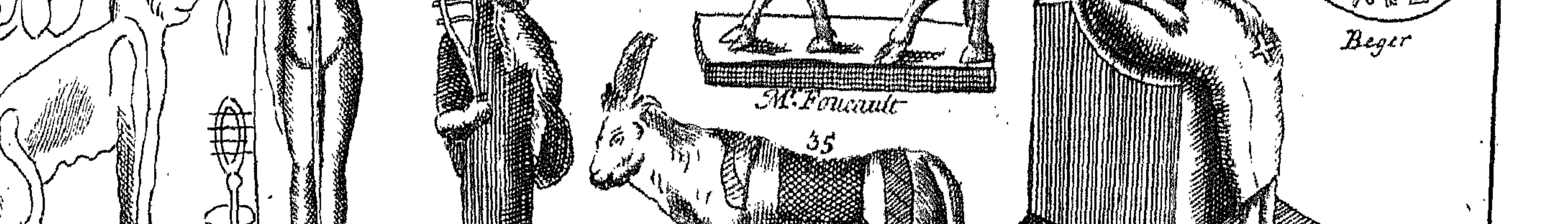
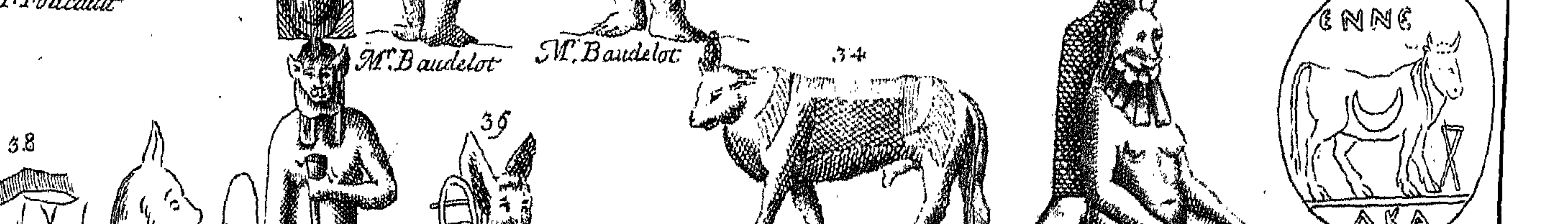
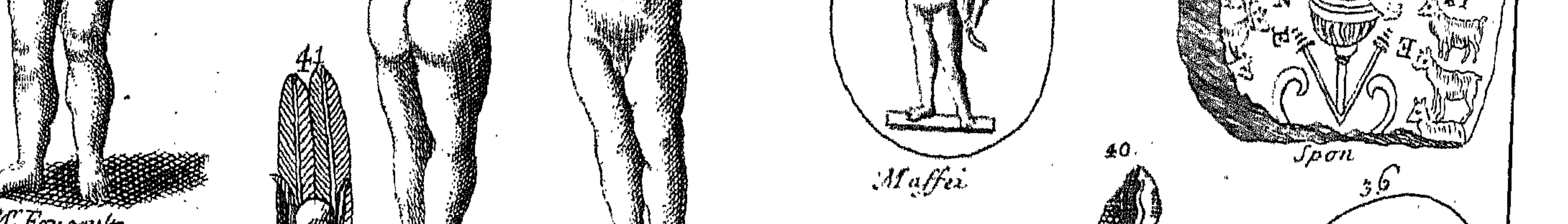
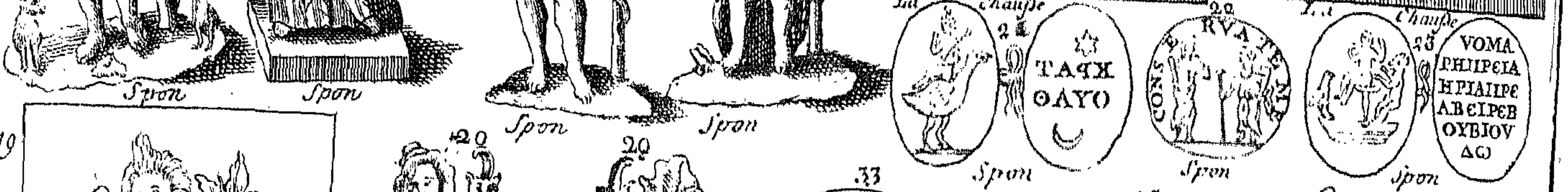
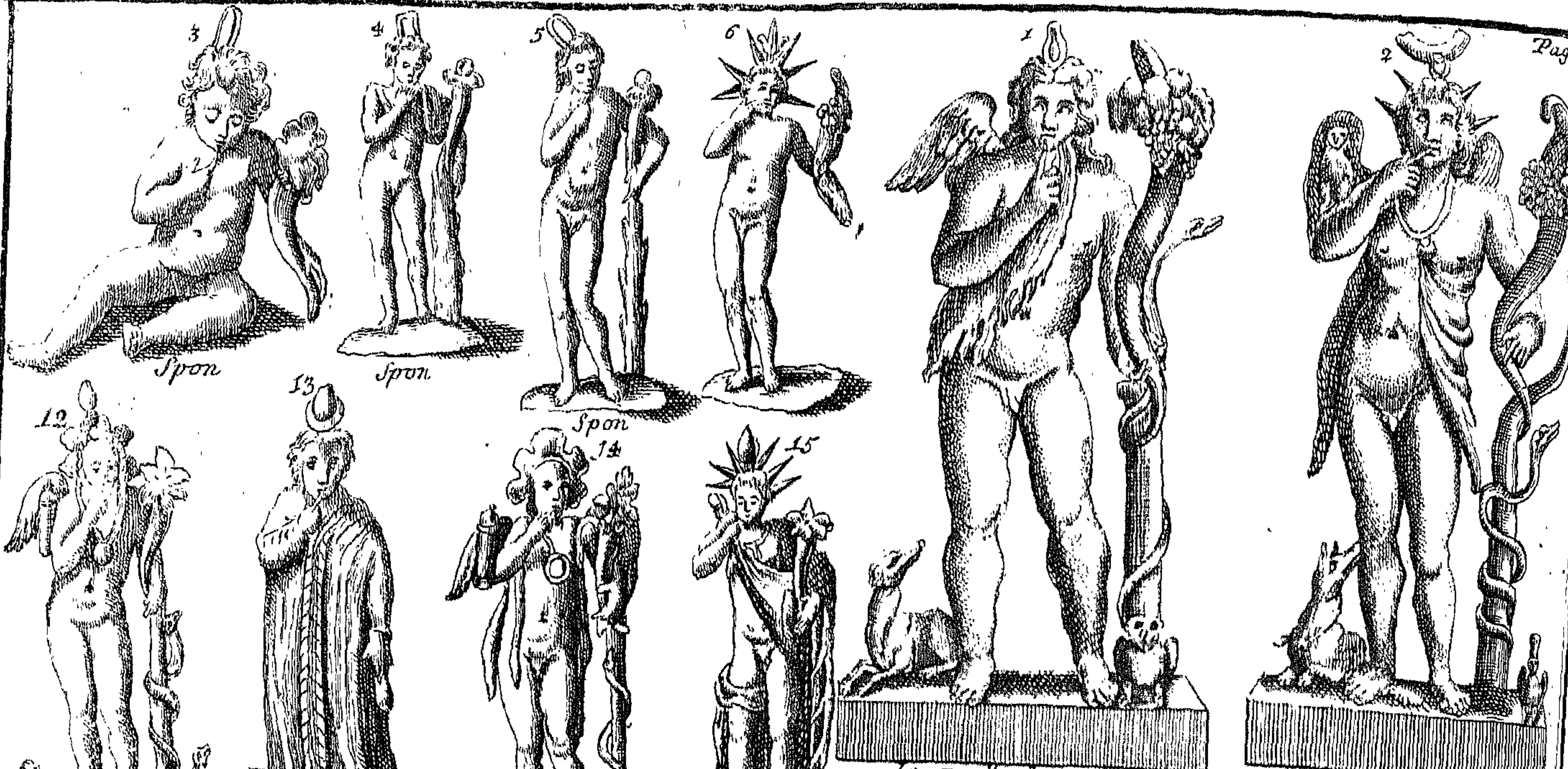
C H A P. XII.

I. *The Origin of Harpocrates.* II. *Why he is pictur'd holding his Finger on his Mouth.* III. *His Images.* IV. *His Symbols.* V. *Other Images of him.*

I. **H**ARPOCRATES was the Son of *Osiris* and *Isis*, which *Osiris*, as has been before observ'd, was the same with *Serapis*. *Harpocrates* is also thought to be the same with *Orus*, the Son likewise of *Osiris* and *Isis*. The *Egyptians* report strange things concerning his Birth, but differ so widely in their Relations, as may be seen in *Plutarch's Isis and Osiris*, that his Origin, Life and Actions can hardly be reduc'd to any Order. He was look'd upon as the Sun, as well as his Father *Osiris*.

II. The ordinary Symbol, or Character, by which he is distinguish'd from other *Egyptian* Gods, is his holding his Finger upon his Mouth; intimating thereby that he is the God of Silence, and therefore it is that *Ausonius* in his Epistle to *Paulinus*, calls him *Sigalion*, which is to say, Silent. *S. Austin* (in his Book *de Civit. Dei*, lib. 18. cap. 5.) observes after *Varro*, that it was forbid on pain of Death, that any one should say *Serapis* was ever a Man: And as in all Temples where *Isis* and *Serapis* were worshipp'd, there was another Idol with his Finger upon his Mouth, recommending Silence, *Varro* imagin'd the meaning of it was, that the People should hold their Peace, and not say these Deities of theirs had ever been Men. After all, there's no doubt but this Idol *S. Austin* speaks of with his Finger upon his Mouth, was *Harpocrates*. The Signification of this is, the same with the Opinion of the *Egyptians*, namely, that the Gods ought to be honour'd with Silence; or, as *Plutarch* has it, that Men, whose Knowledge of the Gods is so imperfect, ought not to speak of them rashly, and at a venture.

III. The several Cabinets of *Europe* furnish us with a great number of Figures of *Harpocrates*: All which agree in this, that they have the Finger upon the Mouth, tho' in other things there may be some little difference. We shall first produce those that have the fewest Symbols, which are for the most part taken from the Cabinets of M. *Foucault*, Sir *Andrew Fountain*, and S. *Genevieve*. They are all of *Egyptian* Form, and their Ornaments of the Head resembling those of *Isis* and *Osiris*, which we have already seen, and shall again see in the *Egyptian* Tables. The first *Harpocrates*¹⁷ has a singular Ornament of the Head, a reflex Horn that falls down upon the right Shoulder: He is himself upon a Base adorn'd with Hieroglyphicks. The second is set,¹⁸ with his Feet resting upon a Base, charg'd also with Hieroglyphicks. The next¹⁹ has nothing remarkable. The fourth²⁰ seems to bow under a Machine of an enormous size, which he carries upon



upon his Head: There are two large Horns that seem to be the Base of this Machine, and the Machine compos'd, as one would think, of Pots and Bottles with Globes upon them; all which is better observ'd with the Eye. The two following ^{21, 22} have nothing remarkable, nor the next ²³ besides a Base that's something ^{21, 22, 23} particular.

IV. The following Figures of *Harpocrates* very much resemble one another, and have no other difference than a greater or less number of Symbols. Most of these Symbols have relation to the Sun, as *Cuper* has very well observ'd and demonstrated in his learned Treatise upon *Harpocrates*. Many of these Figures of *Harpocrates* carry the *Cornucopia*, denoting thereby that 'tis the Sun that produces plenty of all things, and gives Life to the animal World. Some of them also have Wings, which many attribute to the Sun, to signify the Rapidity of his Course. Besides the Wings, three or four of these Figures have a Quiver, another Symbol of the Sun, whose Rays are like Arrows shot forth on every side: For the same reason it is that *Apollo*, who is the same with the Sun, is sometimes painted with the Quiver, tho' others think it is intended to denote the Arrows formerly shot into the *Grecian* Camp, to revenge the Injury done to his Priest *Chryses*. Two of these Images represent him carrying a Vase with a Handle upon his Arm; which Vases are often observ'd above in the Figures of *Isis*, and will be seen below in the Images of *Ælurus*, or the God the *Cat*, and of other *Egyptian* Deities. Some Conjectures might be offer'd about the Reason of this Vase, carried by the Gods of the *Egyptians*, but none in my Opinion satisfactory. Some have taken the Bird, that follows in one of the following Plates of *Harpocrates*, for a Goose. This Animal was indeed sacrific'd to *Isis* the Mother of *Harpocrates*, as *Ovid* says. The *Egyptian* Sacrificer, as we shall see below, carries also Geese for Victims. *Herodotus* likewise tells us that the *Egyptians* sacrific'd no other Animals than the Sow, the Bull, the Calf and the Goose. As to the Serpent twisted round the Staff, 'tis so frequent in *Egyptian* Figures of all kinds, that 'tis no wonder it should occur in those of *Harpocrates*. The Serpent was also another Symbol of the Sun, and often occurs upon that sort of Gems call'd *Abraxas*, biting his Tail, signifying thereby the Sun's Course, as shall be again observ'd when we come to those Gems. Whether the Animal, which in some Images is at the Foot of *Harpocrates*, is a Dog or not, is not easily distinguishable? Some have taken it for a Hare or Coney: But in some Images it is clearly observ'd to be a Dog; tho' in others it appears as evidently to be another Animal consecrated to that Deity. It may perhaps be said, that in some of those Images *Harpocrates* appears with a Quadruped on one side, and a Bird on the other, to signify, that as the Sun, he gives Life and Encrease to Animals of all kinds.

V. In the first Image of *Harpocrates* in this Plate, the Dog is plainly perceiv'd. This *Harpocrates* has Wings, as also the *Cornucopia*, and Serpent, as in many other Images: But then the Owl beside the Trunk, with the Serpent twisted round it, is something singular. This however is no more than what we have often observ'd of other Deities, that is, 'tis a Symbol borrow'd from *Minerva*, as the *Cornucopia* is from *Fortune*, the Serpent from *Æsculapius*, and the Beast Skin from *Bacchus*. At the Feet of another *Harpocrates* ² there's a Tortoise, the Signification of which is not easy to divine: We have seen indeed pretty often the Tortoise among the Symbols of *Mercury*, and given our Reasons why that Creature was sacred to him. Now *Mercury*, according to some, was accounted the Father of *Isis*, according to others, the Master, or as most think, the Counsellor; so that it's probable *Harpocrates* has here the Tortoise at his Feet, as the Son of *Isis*, as he has also in two other of the following Images. He has here also the Owl with a *Calathus* upon its Head, as *Serapis*, together with another

PLATE
XLI.


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another Owl upon his Arm: Some indeed take one of them for a Hawk: But besides these, he has the Symbols of the preceding one, as the Dog, the Serpent, and *Cornucopia*, with a Crescent upon his Head over and above. His Head is radiated, as well as many others that follow. The next Figures ^{3, 4, 5} of *Harpocrates* have no Wings, nor near so many Symbols as the two first. The last ⁶ is remarkable for the great Rays it emits, between the two highest of which is the Flower *Lotus*. The five following ^{7, 8} Figures of *Harpocrates*, are not a little different from one another. Three ^{9, 10, 11} of these Figures of this Deity taken from *Spon's Miscellanies*, have the *Bulla* about their Necks, an Ornament worn about the Necks of the *Roman* Children, and which it may be the Engraver gave to *Harpocrates*, because of his being generally represented under the Form of a Child. Another, and perhaps a better Reason for the *Bulla*, is the Custom among the *Roman* Youth of Quality, to take off the *Bulla* from their Necks when they had pass'd the Age of Childhood, and hang them upon their domestick Gods the *Lares*. Now a great part of these Figures and little Statues that we find in Cabinets, are the Gods *Lares*, as has been observ'd in the Chapter of the *Lares*. The first ¹² of the Figures with the *Bulla*, has a Quivet, and at his Feet two Animals, not easily distinguish'd.

C H A P. XIII.

I. *Harpocrates in a long Habit.* II. *The meaning of the Owl with Harpocrates.* III. *Some singular Images of Harpocrates.* IV. *Other Images loaded with Symbols.*

I. ¹³  F all the Figures of *Harpocrates*, the most extraordinary is that with the long Robe ¹³ falling down with a Train upon the Ground. The Fruit upon his Head is by some thought to be a Peach: But the whole Figure is uncommon, as well as another I have seen, that is said to have belonged originally to *Pyrrho Ligorio* a *Neopolitan*: But I know not whether this will add any Authority to it. 'Tis an *Harpocrates* something different from the preceding ones: He is set, and has an Ornament on his Head, not unlike what the *Egyptian* Figures commonly have. His Finger is upon his Mouth, and in his left Hand are Poppies and a Flambeaux: With the same Arm he embraces a Cock: He also carries a Quiver; but his Bow lies upon the Ground. All these Symbols have relation to the Sun, and have been all taken notice of except the Poppies, which, according to *Porphyry* in *Eusebius*, being the Symbol of Fecundity, may very well also agree with the Sun.

II. The Owl with an *Egyptian* Ornament upon the Head, is plac'd behind *Harpocrates*, signifying thereby that the Sun or *Harpocrates* turns his Back upon the Night, of which the Owl is the Symbol. This is the learned *Cuper's* Explication, and a better I think need not be enquir'd after.

III. Another Image of *Harpocrates* taken from a Gem, and publish'd by Cardinal *Grandveller*, represents him set upon the Flower *Lotus*. This Gem has another Figure of him on the other side: But neither of them have any thing we have not seen in the preceding Images, except the Whip in the Hand of him that sits upon the *Lotus*: But we shall often see him thus hereafter. He has also upon his Head a Crescent, which would incline one to think the Engraver intended to represent the Sun on one side, and the Moon on the other. Another

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Harpocrates is in a Leaf, or rather in the Fruit of the Tree *Persea* cut in two. F. Kirker, who publish'd it, is of Opinion, that these little Figures of different Forms, made at certain times with astronomical Observations, were us'd, according to the Humour of the *Egyptians*, to cure Diseases; which is not improbable. Cuper produces another *Harpocrates*; but it has nothing extraordinary besides the Inscription, HORUS MUNDUS. Concerning this Image, I have nothing to remark more than that I doubt a little of its Antiquity. Besides these Figures of *Harpocrates*, there's a great number of others taken from Medals and Gems, and publish'd by Cuper and Spon. Of Spon's some are taken from the Gems call'd *Abraxas*. Having already remark'd upon *Harpocrates* all that appear'd most probable, we shall now pass on to these last; of which briefly. The next ¹⁴ is remarkable for the Quiver and *Bulla*. The following ¹⁵ has the Quiver, a large *Pallium*, and a radiated Head: The next ¹⁶ has nothing particular.

IV. The two following Figures ¹⁷, ¹⁸ have nothing extraordinary: But the next ¹⁹ is remarkable for the Tortoise, and the Dog with a Collar about his Neck. The following figure is exhibited at its full Stature, ²⁰ and is loaded with Symbols; but all such as have been already taken notice of. The next ²¹ is riding upon a Goose, and holds a Staff: 'Tis a Gem, upon the Reverse whereof is the Sun and Moon. Another ²² is speaking to *Isis*, who comes to meet him with a *Cornucopia*. The next sits upon the Flower *Lotus*, ²³ and has behind him an Animal not easily discoverable, and before him a Bird. What follows ²⁴ is likewise set upon a *Lotus*, and holds a Whip in his Hand. The other besides him ²⁵ is supported by a Column, and has a radiated Head. The next, that sits upon a *Lotus*, ²⁶ has a Whip in his Hand, with the Sun before, and the Moon behind him. What follows ²⁷ has nothing remarkable: And as to the next Figure publish'd by Spon, I know not how it got amongst those of *Harpocrates*: The whole Image ²⁸ is encompass'd with a Serpent biting his Tail, within which is the Figure of a Man with a Lion's Head sitting upon the Flower *Lotus*, holding in one Hand a Rule, or it may be a Whip, and in the other the Moon. The six Birds that inclose it, perhaps denote the Air, where the Sun was suppos'd to run his Course; for this Lion is the Figure of the Sun. The following Image ²⁹ exhibits nothing considerable. The next *Harpocrates* ³⁰ seems to sit upon the Neck of some Animal, whose Head is inverted. What follows is the most remarkable of all: ³¹ He sits upon the Flower *Lotus*, and holds a Whip in his Hand: Before him are three Birds, one upon another, and consequently three terrestrial Animals, also one upon another; which same number of Animals is found in the same Order behind *Harpocrates*: The Stone is broken both above and below, or else it's possible we might have found Fish below, and a *Salamander* above, which would have denoted the four Elements, as we have seen them already in *Isis*. The next Figure ³² set upon the *Lotus*, has a radiated Head: But the last ³³ has nothing remarkable.



C H A P. XIV.

I. Apis, a Bull, a God of the Egyptians. II. Different Opinions about the Marks by which he was known. III. The Ceremonies after they had found him. IV. The Consecration of Apis. V. The Priests drowned Apis, and celebrated his Funerals. VI. The Ceremonies used at seeking out for his Successor. VII. Other Bulls and Cows worshipped by the Egyptians.

I. **A**NOTHER celebrated God among the Egyptians was the Ox or Bull *Apis*, which some think to be an Image of the Sign *Taurus* in the Zodiack: It often occurs below in the *Isiack* Table, and in *Egyptian* Monuments. This was not a real Idol or Image, but a living Bull, sought by the Priests, and discover'd by certain Marks. To give him an honourable Origin, they reported that he was conceiv'd of a Cow by the Lightning.

II. Writers are not agreed about the Marks by which they were to know their God *Apis*. *Herodotus* says he was to be black, to have a white Spot four-square in his Forehead, to have the Figure of an Eagle behind, and that of a Beetle upon the Tongue, with the Hair of the Tail double. *Ælian* (in *Hist. Anim. lib. 11. cap. 10.*) gives him nine and twenty Marks. *Strabo* says he was black, had a white Mark upon the Forehead, and spotted elsewhere with various Colours, which agrees well enough with *Lucretius*'s Account of him, namely, that he was diversify'd with Spots. *Ælian* says he was taken for *Orus*: But *Diodorus Siculus* tells us it was the Notion of the Egyptians, that the Soul of *Osiris* transmigrated into this Bull and its Successors. Others say that *Isis* took the several Parts of *Osiris* that *Typhon* had separated, and deposited them in a wooden Cow cover'd with Linnen Cloth, and that thence came the Word *Busiris*. *Pliny* gives this Bull a white Mark on his right side in form of a Crescent, and under his Tongue a Knot, which they call'd a *Cantharus*, or Beetle. *Pomponius Mela* says he was black, and that his Tail and Tongue were different from other Bulls. Some, that he had a Crescent, which was the Note or Mark to know him by: But the old Scholiast lately printed, says, that he had only Marks on the Tongue and Tail.

III. When the Priests had found the Bull with the Marks they sought, they then carried him to *Memphis*, according to *Pliny*, where there were two Temples for him, which they call'd *Thalami*, or Bed-chambers, whither the People repair'd for Presages. If he enter'd into one of these Chambers, it was thought a good Presage, but if he went in the other a bad one. He also portended Good or Evil to those that consulted him, by taking or refusing the Provender they brought him. When *Germanicus* offer'd his Hand, he turn'd away from it, and accordingly that Prince died soon after. He was for the most part shut up; but when he at any time got away from his Keepers, and found himself amongst Children, he would go with them of his own accord, whilst they sung Hymns in his Praise: *Pliny* reports, that he seem'd as if he understood them, and had a mind to be worship'd, and adds, that these Children would be transported with a kind of Enthusiasm, and foretel things to come. *Plutarch* tells us (in his *Isis* and *Osiris*) that his Drink was Well-water, and that the Water of the *Nile* was not allow'd him: Not that they thought this River impure by reason of Crocodiles, for there was nothing they had in greater Veneration than the *Nile*; but because the Waters of this River had a fattening Quality, and they were not willing their *A-*
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pis should grow too fat. Once every Year they presented him a Cow, which had certain Marks, but different from those of *Apis*. This Cow was said by the *Egyptians* to be found on one certain Day, and to die the same Day. There was at *Memphis* a Place in the *Nile*, which by reason of its Figure they call'd *Phiala*: There they immerg'd every Year a *Patera* of Gold, and another of Silver, and that during the Birth-days, as they call'd them, of *Apis*, which were seven. They also report, that during these seven Days the Crocodiles forgot their natural Ferity, and did no Mischief to any Body; but that on the eighth Day in the Afternoon they return'd to their wonted Fierceness.

IV. The Priests that conducted *Apis* after they had found him, were a hundred in number: These initiated and consecrated him to their Mysteries, and he that officiated in the Consecration wore a Diadem. The Feast on that Occasion was very extraordinary, and the Hall or Temple, which was the Residence of *Apis*, built by King *Psammitickus*, had, instead of Pillars, large Colossus's twelve Cubits high.

V. This *Apis* so honour'd among the *Egyptians*, was not however to live beyond a certain number of Years: After which time the Priests threw him into their Fountain, and there drown'd him: This done, they made a great Mourning, shav'd their Heads, and express'd much Sorrow for his Death: This Mourning continued until they found another Bull with all the Marks of his Predecessor: But that was never long; and then began their usual Ceremonies.

VI. *Diodorus Siculus* says they made a magnificent Funeral of their deceased God: After which, the Priests appointed for that purpose sought another young Beast with the same Marks of the former, which so soon as they had found, the Mourning ceas'd. These same Priests led the Bullock to the City that took its Name from the *Nile*, where they tended it with great Care for forty Days: This done, they put it on Board a gilt Boat made in Form of a Bed-chamber, and led him like a God to *Vulcan's* sacred Grove. During these forty Days the Women were permitted to see him, and presented themselves naked before him; but after that time they were never more allow'd to see him. Thus much for the History of *Apis*, whose Figure often occurs in *Egyptian* Monuments, tho' the Marks taken notice of by Authors, with no great Agreement indeed, are no where to be seen: We shall see *Apis* below in the *Isiack* Table with the Head, Neck, and Crupper black, and all the rest of the Body white. Tho' this Table was not colour'd, the White was however distinguish'd from the Black by Plates of Silver. He has a *Discus* upon his Head, as well as the rest that are here given; which, as has been observ'd, was the ordinary Mark of *Egyptian* Deities. The first Figure³⁴ was taken from the Cabinet of M. *Foucault*, and is diversified, as *Lucian* says, 34 with Spots, and has two broad Marks upon the Body, as well as the next³⁵ taken 35 from our own Cabinet. Another taken from a Medal³⁶ has the Crescent upon 36 his side. In the next Image,³⁷ which was taken from the Cabinet of Cardinal 37 *Carpegna*, and publish'd by *Fabreti*, we see *Isis* set, and giving the Bull *Apis* Suck. *Fabreti* is of Opinion that 'tis *Isis* and *Apis*, that are upon a Ship made of the *Egyptian* Plant *Papyrus*. We know that *Apis* is one of the Train of *Isis*, and that they went in Company together; but we have never yet seen, that I remember, *Isis* giving Suck to *Apis*. 'Tis perhaps intended to signify, that *Isis* or Nature is the Nurse of all Animals. Above *Apis* is the sacred Bird *Ibis*, with a little Table, upon which is a kind of *Egyptian* Inscription.

VII. Besides this Bull *Apis*, there were others also honour'd in *Egypt*; as *Onuphis*, whose Stature was large, and Colour black; *Bacis*, sacred to the Sun, worshipp'd at *Hermontis*, a City of *Egypt*, and which, according to *Macrobius*, chang'd its Colour every Hour of the Day. The Hair of this Bull grew upright, 30

so that it was always bristly and staring, contrary to that of other Animals. *Mnevis* also was another Bull sacred to the Sun, and worshipp'd at *Heliopolis*, a City of *Egypt*: He was black, and, according to the Sentiment of most, was the Sire of *Apis*: He was also bristly like the former: But after all, these three, it may be, are but one and the same, worshipp'd at different Places under divers Names.

Strabo tells us, that in many Places of *Egypt* there were sacred Cows. 'The *Momemphians*, says he, worship *Venus*, and bring up a sacred Cow, as they do their *Apis* at *Memphis*, and their *Mnevis* at *Heliopolis*: These they account Gods; but those that are found in other Places, as in *Delta* and elsewhere, whether Bulls or Cows, are not accounted Gods, tho' they be held sacred.

C H A P. XV.

I. A Cat, or Ælurus, worshipped by the Egyptians. A very remarkable Particular concerning the Cats of Egypt. II. Different Images of Ælurus. III. Extravagant and monstrous Images of several Egyptian Gods.

I. THE *Egyptians*, says *Herodotus*, look'd upon all the Beasts of their Country as sacred: Their number indeed was not great, though *Egypt* was Neighbour to *Libya*, which abounded with Beasts of all sorts. Among others, the Cat, call'd in *Greek* αἰλῆς, was in great Veneration with them; on which occasion that Author relates a very extraordinary thing. Whenever a Fire breaks out, says he, the Cats are agitated with a kind of divine Motion, which they that keep them observe, neglecting the Fire: The Cats however, in spite of their Care, break from them, leaping even over the Heads of their Keepers to throw themselves into the Fire. The *Egyptians* then make great Mourning for their Death. If a Cat dies a natural Death in a House, all they of that House shave their Eyebrows: If a Dog, they shave the Head and all the Body. They us'd to embalm their dead Cats, and carry them to *Bubastis* to be interr'd in a sacred House.

II. The Figure of a Cat with the sacred Symbols of the *Egyptians*, is twice found in the *Isiack Table*; once with a Flower before him, which is probably the *Lotus*, with a *Sistrum* upon it, the ordinary Symbol of *Isis*; another time having many Symbols, viz. the *Sistrum* before it, whose Neck is put ³⁸ in a Goblet; and a Flower rising above the Goblet, and bending back upon the *Sistrum*: Over the Back of the Cat is an uncommon Symbol, and behind it a Flower resembling a Lilly, probably the *Lotus*, which, according to *Herodotus*, was the Lilly of *Egypt*. *Ælurus* is sometimes represented with a Cat's Head upon a human Body: ³⁹ Such is that taken from the Cabinet of the Abbot *Fauvel*, ³⁹ who holds a *Sistrum* in his right Hand, and a *Situla* in the left: We have already spoken of the *Situla*, which *Egyptian* Figures carry. The next Figure ⁴⁰ from the *villa Borgbesia* at *Rome*, is the most remarkable: 'Tis a Woman with a Cat's Head, and the Marble spotted as a Cat's Skin often is: Upon the Head is a *Discus*, such as elsewhere occurs upon the Heads of *Egyptian* Gods and Goddeses; The Idol is set, and holds a large Ring with the Figure T, or perhaps a Cross fastned to it, which we often meet with in the Hands of *Egyptian* Idols. *Pignorius* has publish'd the same Figure for a Woman with a Lion's Head, in his Explication of the *Isiack Table*, (p. 66.) but I think he was mistaken; for in the very manner he has represented it